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ABSTRACT

This document is comprised of the year 2000 reports from the UNESCO International Clearinghouse on Children and Violence on the Screen. The two issues describe research findings concerning children and media violence, children's media use, and activities aimed at limiting gratuitous media violence. The first issue includes articles addressing children's media use in India, Chile, the United States, and Sweden, and adolescents' media use in Greenland. This issue also contains a section on children's TV programs on the global market. The second issue contains several articles on the media and children in Russia, along with sections on media violence, children and advertising, media for children, media literacy and children's participation, and regulation and self-regulation. Both issues contain a listing of relevant coming events. (EV)

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Volume 4
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2000

The UNESCO International Clearinghouse on Children and Violence on the Screen

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News from ICCVOS 2000

The UNESCO International Clearinghouse on Children and Violence on the Screen

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We welcome...

researchers, policy-makers, media professionals, teachers, voluntary organisations and interested individuals to the Clearinghouse information network. As a participant you will receive our publications (in English) with the contributions of other network participants from all parts of the globe. (Participation is free of charge.)

***The value of the Clearinghouse as a forum** rests in the breadth of its coverage and the commitment of its participants. In short: the more relevant information we gather, and the more who contribute from all continents, the better our services.*

***We are interested in** research related to children, young people and media violence, children's access to media and their media use, media education, media for children, children's participation in the media, and in documentation of measures and activities of relevance to this field.*

***News briefs and short articles to our newsletter**, "News from ICCVOS", will be greatly valued, as will notices of coming and recent conferences, seminars and other events; of new publications; and of active associations and organisations with children and media in view.*

***We are also grateful for receiving relevant publications and materials** – if possible, two copies of each, please! They will be documented at the Clearinghouse into a growing knowledge base for overviews, compilations and bibliographies of interest to various groups of users.*

***As for publications and materials in other languages** than English, French, German and Spanish, we kindly ask you for complementary translations of the titles.*

***We look forward to hearing from you,** not least regarding any requests or suggestions you may have concerning Clearinghouse services. And we hope that you will appreciate our efforts – as a means of making your own work known in wider circles, and as a way to keep abreast of others' work.*

News from
ICCVOS

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Web site:
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Director: Ulla Carlsson

To contact the Clearinghouse

Editor and Scientific Co-ordinator:
Cecilia von Feilitzen
Tel: +46 8 16 28 64
Fax: +46 8 661 03 04
E-mail: feilitzen@jmk.su.se

Assistant Editor: Pia Hepsever
Tel: +46 31 773 49 53
Fax: +46 31 773 46 55
E-mail: pia.hepsever@nordicom.gu.se

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Statistics on Children's Media Access and Media Use

Children's Media Use in India – A Current Scenario

by
BINOD C. AGRAWAL
Dr.
TALEEM Research Foundation
India
Fax: +91 2727 31354
E-mail: taleem@ad1.vsnl.net.in

Traditional media – like television and radio – and now digital media – like video games, computer and the Internet, all of which have "mushroomed" in the last few years – are perceived by children and adults alike in India as a means of passing time, as passive pleasure and entertainment. An exception to this is computer learning and use for business, industry, research and software development. Since children in India watch television, listen to the radio and use computer in the company of adults, they are exposed to adult programs more than children's programs. In every situation, both traditional and modern media remain within the family domain where adults control access and use.

Traditional Media: Television and Radio

Children are found to be most avid and captive viewers of television, since radio has lost its glamour after privatization and the expansion of television. Various estimates indicate that 40 percent of all viewers are children. However, not more than five percent of telecast time is allocated for children. Whatever little television there is for children is divided between education and entertainment. In this respect, when forming their own identities, Indian children begin to see a world about adults through adults' eyes.

Given the extreme competitive situation for professional and technical education in the country, children's formative years are totally geared towards scholastic achievements to ensure their future success. Since cinema content is most dominant on the television screen and on the radio, the overall view is that media have negative and socially undesirable influences on children. Negative effects are seen in terms of sex and violence, obscenity and exposure to political manipulation, corruption and double standards depicted on screen. Few efforts have been made by parents and scholars alike to test this proposition. Sporadic research has shown that children are allowed to be moderate media consumers of especially television.

There has been a remarkable expansion of traditional media in the last decade of the twentieth century. Today, one out of three households in India, i.e., over 69.1 million, owns a television. Similarly, every second household, about 100 million, owns a radio, the most popular radio content being film songs and music. In spite of high access to television and radio, the distribution has remained skewed. Out of an estimated 69.1 million televisions, 36.9 million are owned by the urban population (over 250 million), while the remaining 32.2 million sets are distributed among the rural population (750 million).

So far, few researchers who have carried out studies related to media effects on Indian children, have found any evidence of adverse influences of radio, television and cinema. On the contrary, they have observed that television viewing has been beneficial for children's academic performance and cognitive skills. But, of course, this only holds true for those who go to school, have access to television, and live in urban settings. The number of such children is not very large. At the same time, even today, over 25 percent of the children, especially girls, do not attend school.

To date, both radio and television have focused their attention on educational programming and very little is dedicated to children's recreation and fun. India being a multilingual country of more than 25 languages, there is enormous difficulty in creating any national programming for children. One exception is the 2 to 3 percent of mostly urban, English-learning children who are exposed to English audio-video and multimedia programs.

Indian children could be broadly divided into three distinct social categories. The first is the top 2-3 percent with access to traditional and digital media; within this group the impact seemed to be positive. The second category consists of the 30-40 percent with access to traditional media; within this group media are only utilized to a moderate extent. The third category consists of those children – the majority – who have limited or no access to any media, whether traditional or digital. In all three categories, boys more than girls have access to all forms of media and generally use them more. However, it must be mentioned that, on average, girls watch television and listen to the radio more than boys do. Social restrictions imposed on girls for outdoor activity, social taboos and inferior social status keep them indoors leading to higher media use. No data are available to

Literature

Agrawal, Binod C. et al.: *Children's Television in India: A Situational Analysis*. Concept Publishing Company: New Delhi (1999)

Unnikrishnan, N. and S. Bajpai: *The Impact of Television Advertising on Children*. Sage Publications: New Delhi (1996)

Mathew, K.M. (ed.) *Manorama Yearbook 2000* (The Millennium Edition). Malayala Manorama: Kotayam

determine the implications of such differential viewing/listening.

Both nationally produced and internationally procured software are available for children, although efforts have been made to dub programs in the local languages. Situational analysis of children's television has provided a critical appraisal of the traditional media situation in India (Agrawal et al. 1999). It reflected that for children below five years of age, programming is almost non-existent. Another area that has come in sharp focus is the increasing commercial control of traditional and digital media in India, in which children have been depicted as "product sellers" and "parent influencers" in order to sell advertised products. It has been concluded that children in India are being exposed through traditional media to what might be termed "unreal reality" leading to an increased expectation gap between poor and rich, and urban and rural children.

Digital Media

Direct access to digital media is still a luxury in India. Except for few imported video games or those given as gifts by visiting relatives, almost 95 percent of the children have little knowledge of and access to digital media, and those who do have live in selected urban areas. Access to computers and the Internet is estimated to be about half a million in the whole Indian population of one billion.

The issue of digital media influences, particularly on children, is in a state of speculation and flux. Parents who can afford private schools are in a great hurry to expose their children to computers and Internet. The digital media have been totally overtaken by private entrepreneurs, whose goal it is to expose a whole new generation of children to computer games, Internet and multimedia. Since this pertains to a highly visible and affluent section of urban society, a great deal of debate and discussion about this new means of communication can be seen in the press. The urban and semi-urban hoarding gives the impression that the entire country is in the grip of an information revolution. This belief has been supported by the richest information technology moguls, who have left traditional and established industry leaders far behind in the race. In spite of so much publicity, the total number of Internet hosts per 1000 people was estimated to be 0.01 in 1998. Use of Internet by Indian children would, thus, be much smaller.

Therefore any discussion on digital media use by children in India must necessarily be limited. Although private companies do report taking computers on vans in order to familiarize and expose children to them, the number could not exceed more than a couple of hundred thousand, which is a mere drop in the ocean.

The current scenario of digital media use by children does not permit any definitive conclusion. The policy decisions taken by the government – like introduction of computers in primary education, promotion of information technology literacy and rapid telecommunications expansion – might lead to increased access to and utilization of digital media by children in the future. However, based on the past experience of media utilization, it is predicted that affluent, urban boys followed by girls will reap the initial benefits of digital media. Only after very high penetration in urban areas is it possible that – due to a percolation effect – urban poor and rural boys may get a chance to access and use digital media. Urban poor and rural girls will be the last to access digital media. ■

The Clearinghouse Yearbook 1998 in Portuguese

The Clearinghouse first Yearbook: Ulla Carlsson & Cecilia von Feilitzen (Eds.) *Children and Media Violence*, 1998, has been translated into Portuguese by UNESCO Brasil under the title: Ulla Carlsson & Cecilia von Feilitzen (orgs.) *A criança e a violência na mídia*, 1999. The Portuguese edition was presented to the Brazilian senate in late 1999.

The thematic focus of the Yearbook 1998 rests on research concerning the influences on children of media violence. Articles deal with findings on children and primarily televised violence, resulting from research undertaken in different parts of the world. A number of shorter articles describe the media landscape as it relates to children in a variety of countries. A documentary section presents statistics on children and the media, international declarations and resolutions, regulations and measures, and a selected bibliography.

Contact for the Portuguese edition:
CORTEZ EDITORA
Fax: +55 11 864 4290
E-mail: cortez@cortezeditora.com.br
or
UNESCO Brasil
Fax: +55 61 322 4261
E-mail: UHBRZ@unesco.org

The English original edition is available at the Clearinghouse at Nordicom, Göteborg University, and can be ordered by fax: +46 31 773 46 55 or e-mail: eva.gidsater@nordicom.gu.se (price GBP 20, USD 30; free of charge for participants in the Clearinghouse network). Orders can also be made directly via our web site: http://nordicom.gu.se/unesco.html where the yearbooks are described more in detail.

Children's Media Use in Chile

MARIA DOLORES SOUZA
Director of Research
& ALEJANDRA DEBIA
Researcher
Consejo Nacional de Television
Chile
Fax: +56 699 0031
E-mail: msouza@cntv.cl, adebia@cntv.cl

In Chile, 95 percent of homes have at least one television set.[1] In 1997, 21 percent of all households on a national level also had access to cable TV,[2] a figure that had risen to 34 percent in 1999-2000.[3]

In the capital of Santiago, where about 40 percent of the Chilean population lives, media and technological access are more concentrated than in other cities and the countryside. This is evident from Table 1, taken from a survey performed among school children with access to TV at home in this primarily urban city.[4]

Besides, more than half of the households (53%) with children in Santiago have television sets in the child's bedroom (Table 2).[5] Older children, and those whose families can afford to pay a private school, more often have access to media equipment and services.

Table 1. Media equipment in households with children who have access to TV at home, in the capital of Santiago (%)

TV	100
Cable TV	39
Video	53
Radio	71
Music equipment	78
Telephone	74
Computer	20
Internet	4
Film equipment	9

Table 2. Children's bedroom equipment in the capital of Santiago, according to school level and type of school (%)

	School level			Type of school			
	grade 2	grade 5	grade 9	public	subsidized	private	Total
Television	46	55	58	48	54	62	53
Cable TV	15	15	17	10	15	30	16
Video	10	7	10	7	8	16	9
Video game	17	27	25	22	23	28	23
Radio	20	37	41	27	35	39	33
Music equipment	5	8	18	8	11	15	10
Telephone	10	7	13	8	11	14	10
Computer	6	6	7	3	6	15	6

Base: Children with bedrooms of their own.

With respect to media use, television appears to be the medium preferred by the young, whereas radio occupies second place, and written media third (Table 3).[6] The data show, as well, a correlation between access to equipment and amount of use.

Table 3. Media habits among children under 13 years of age in the capital of Santiago (%)

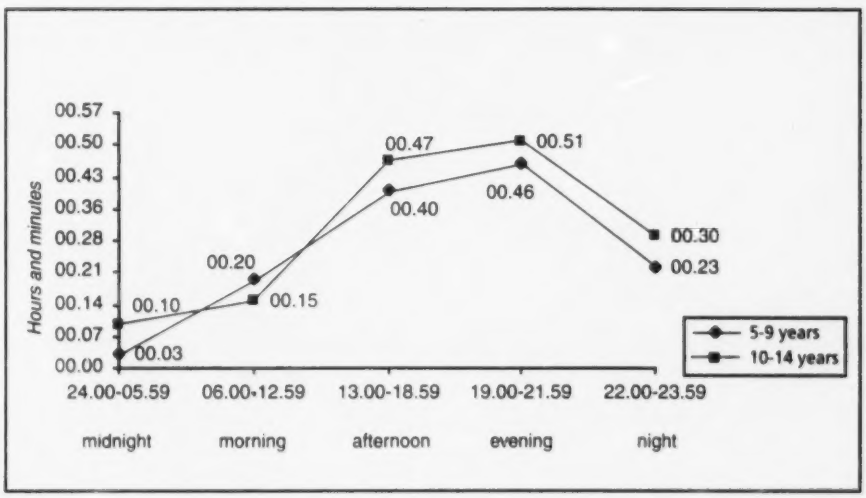
Use	Broad-cast TV	Cable TV	Radio	Written media	Video	Computer
Everyday	83	83	51	30	15	19
3-4 days per week	9	5	11	15	13	18
1-2 days per week	3	3	13	19	24	19
Only on Sundays	1	1	1	2	6	5
Less than one day per week	1	1	4	7	13	7
Never	3	5	18	25	23	26
Doesn't know/ No answer	1	2	2	2	7	7
Total	100	100	100	100	100	100

Base: Families with children under 13 years of age.

Information gathered by people meters indicates that children between 5 and 14 years of age living in Santiago watch television between 120 and 240 minutes a day, something that also demonstrates the importance of this medium in children's daily lives.[7] Further, research shows that children's television use increases with age and is lower at the higher economical level.[8] However, there are no significant differences between boys and girls in this respect.

Regarding the time of day children watch television, the higher rates occur in the afternoon and evening. But it is important to note that about 50 percent also view night TV shows aimed at an adult audience.[9] Children's average daily time spent on TV in the morning is about 18 minutes, in the afternoon about 43 minutes, in the evening about 48 minutes, at night after 10 o'clock but before midnight about 26 minutes, and after midnight about 7 minutes (Figure 1).[10]

Figure 1. Average daily time spent on TV among children, according to age and time of day



Source: Time/Ibope, August-October, 1997.

Notes

1. Time/Ibope.
2. Time/Ibope, 1997. *See appendix.*
3. The 3rd National Television Survey of Consejo Nacional de Televisión (CNTV) (Chilean National Television Council), April 2000.
4. *La Televisión y los Niños en Chile: Percepciones desde la Audiencia Infantil*, CNTV and the Department of Psychology, Catholic University of Chile, 1999. *See appendix.*
5. *La Televisión y los Niños en Chile: Percepciones desde la Audiencia Infantil*, CNTV and the Department of Psychology, Catholic University of Chile, 1999. *See appendix.*
6. *Encuesta Nacional de Televisión*, CNTV, Chile, 1999. *See appendix.*
7. Time/Ibope, 1997. *See appendix.*
8. According to several studies conducted by the Department of Studies, CNTV, from 1992 to 1999 (qualitative data in the form of focus groups and participant observations), children belonging to higher income groups watch less television, due to stricter parental norms in relation to TV use and because of the children's access to other forms of leisure activities.
9. *La Televisión y los Niños en Chile: Percepciones desde la Audiencia Infantil*, CNTV and the Department of Psychology, Catholic University of Chile, 1999. *See appendix.*
10. Time/Ibope, 1997. *See appendix.*

Methodological appendix

This appendix contains a briefing about the methodology of the studies mentioned above.

People Meter data. Time/Ibope, Chile, 1997:
These are data about television viewing during the period of August, September and October, 1997, based on electronic registration by people meters. The universe is made up of homes and/or people of five years and older with at least one TV set at home, pertaining to the socioeconomic levels ABC1, C2, C3 and D (i.e., extreme poverty excluded) of Metropolitan Santiago. The total number of households in the people meter panel is 300.

La Televisión y los Niños en Chile: Percepciones desde la Audiencia Infantil [Television and Children in Chile: Perceptions of the Child]. Research Department of the National Television Council and the Department of Psychology of the Catholic University, Chile, 1999:
This study applied semi-structured interviews with children and adolescents of both sexes with television at home, who attend public, subsidized or private schools in the city of Santiago in the 2nd (8 years old), 5th (11 years old) and 9th grades (15 years old,1st grade in secondary school). The objective was to study in depth the relation between children and television. A total of 1,176 interviews were conducted.

Encuesta Nacional de Televisión [National Survey of Television]. Department of Research of the National Television Council and the Direction of Sociological Studies of the Catholic University (DESUC), Chile, 1999:
This national survey of television is based on a sample of 2,423 persons, composed of a universe of men and women older than 15 years of age and of all socioeconomic levels, resident in the main Chilean urban centers: Antofagasta, Valparaíso, Viña del Mar, Metropolitan Santiago, Concepción, Talcahuano and Temuco. ■

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Children's Media Use in the U.S.A.

Kids & Media @ The New Millennium written by Donald F. Roberts, Ulla G. Foehr, Victoria J. Rideout, and Mollyann Brodie, and published by The Kaiser Family Foundation in 1999,[1] is the first study ever in the public domain that has examined the full pattern of media use among a national sample of U.S. children and youth. Data concern media availability and media use the previous day, and were collected between November 1998 and April 1999 by Harris Interactive, Inc.

The report includes results for two nationally representative samples of children aged 2 through 18 years: A sample of 2,065 children in the 3rd through 12th grades (8-18 years) provided their own data about their media use via written questionnaires administered in school. For younger children, parents (or primary caregivers) of a sample of 1,090 children aged 2 through 7 years provided data via face-to-face interviews administered in the home.[2]

Here a few tables and comments from the report are reprinted with the permission of Kaiser Family Foundation.

Media Availability

Table 1. Media availability in children's homes, by age (%)

	2-7 years		8-13 years		14-18 years	
Medium	(1+)	(3+)	(1+)	(3+)	(1+)	(3+)
Television	100	45	99	69	99	71
VCR	96	12	97	23	99	30
Radio	98	48	96	63	98	82
Tape player	90	26	96	56	98	68
CD player	83	14	92	40	97	59
Video game player	52	5	82	27	81	22
Computer	62	3	69	8	79	9
Cable/satellite TV	73		74		74	
Premium cable channels	40		49		41	
Internet access	40		44		54	
CD-Rom	52		58		69	

Table 2. Media availability in children's bedrooms, by age (%)

Medium	2-7 years	8-13 years	14-18 years
Television	32	65	65
VCR	16	34	38
Radio	42	81	94
Tape player	36	74	89
CD player	14	64	88
Video game player	13	47	42
Computer	6	23	19
Cable/satellite	14	28	32
Premium cable channels	5	15	15
Internet access	2	9	12
CD-Rom	3	14	16

Tables 1 and 2 show children's access to media at home by age. A few differences located by gender, race/ethnicity and income are commented upon below:

The proportion of boys and girls with access to various media at home seldom differs. There is one exception: more boys than girls report at least one video game player in their home, the difference increasing when homes with multiple video game players are considered.

Caucasian youth are more likely than either African American youth or Hispanic youth to live in homes with a CD player. More African American kids live in homes that subscribe to premium cable channels than do either Caucasian or Hispanic kids. But the most striking race/ethnicity difference occurs in computer ownership. 78 percent of Caucasian kids come from homes with at least one computer, substantially more than African American (55%) or Hispanic (48%) youngsters. White children are also more likely than minority youth to have access to computers with a CD-Rom drive and to computers with Internet access.

Income measures do locate differences in the likelihood that children come from homes equipped with CD players, video game systems, and – most especially – computers.[3] Forty-nine percent of youngsters who live in or go to school in lower income communities report having a computer at home, 66 percent of youngsters of middle income communities and 81 percent of youngsters from higher income communities. Not surprisingly, the pattern holds for computers with CD-Rom drives and for computers with Internet access (23%, 42%, and 58%, respectively, for Internet). On the other hand, youngsters from high income neighborhoods are less likely to live in households with video game systems than are their middle income counterparts.

Time Devoted to All Media

Table 3. Average daily time exposed to each medium, by age (hours:minutes)

Medium	2-7 years	8-13 years	14-18 years
Television	1:59	3:37	2:43
Taped TV shows	0:03	0:20	0:10
Videotapes (commercial)	0:26	0:29	0:29
Movies	0:02	0:26	0:11
Video games	0:08	0:32	0:20
Print media	0:45	0:50	0:37
Radio	0:24	0:35	1:05
CDs and tapes	0:21	0:47	1:29
Computer (recreational)	0:07	0:32	0:30
Total media exposure	*4:17*	*8:08*	*7:35*

Table 3 shows the average daily time children are exposed to each medium, by age, as well as the daily amount of *total media exposure*. Total media exposure does not, however, reflect the actual amount of time children spend in any given day using media, since most children spend some portion of the day using more than one medium simultaneously. A special analysis[4] made it possible to adjust for this multiple media use, and to estimate the actual amount of time children spend with media in a typical day; this is referred to as total *person hours* devoted to media use: about 3 1/2 hours a day among 2-7 year-olds, about 6 3/4 hours among 8-13 year-olds and about 6 1/2 hours among 14-18 year-olds.

Boys are exposed to more media than girls, about 20-30 minutes more a day, a difference that stems from the tendency for boys to spend more time with video games, television, and computers. Girls, however, spend somewhat more time than boys with the print media – and beyond 8 years of age, girls spend over a half hour more per day than boys with the combined music media (radio, CDs and tapes).

African American children report the most media exposure, followed by Hispanics, with Caucasian youngsters reporting the least. Among 2-7 year-olds, television accounts for much of the race/ethnicity difference in total media exposure. Among 8-18 year-olds the magnitude of the overall differences in media exposure increases dramatically. African American children not only watch much more television than Caucasian children, they also report more exposure to taped television shows, commercial videotapes, movies and video games. On average, African American kids are exposed to 2 more hours of media content per day than white kids, and Hispanic kids to about one hour more per day than white kids.

With reference to community income, the general pattern is one of declining media exposure with increasing income level. The two exceptions to this overall pattern are print and computer exposure, both of which show increases as income level increases.

Computer and Interactive Games

Tables 4 to 10 present children's use of computer and interactive games, by age.

Table 4. Average daily computer use among *all children*, by age (hours:minutes)

Type of use	2-7 years	8-13 years	14-18 years
Games	0:06	0:16	0:10
Chat rooms	*	0:05	0:05
Web sites	0:01	0:07	0:09
E-mail	*	0:04	0:05
Total recreational	*0:07*	*0:32*	*0:30*
School work #	0:03	0:09	0:14
Job related ##	—	0:02	0:02
Other	0:01	0:07	0:06
Total computer	*0:11*	*0:50*	*0:52*

Note: * indicates less than .01 of an hour.
Asked only of children in school. ## Not asked of 2-7 year-olds.

Table 5. Average daily computer use among children *who used a computer yesterday* (hours: minutes), and proportion of children who used a computer the preceding day, by age (%)

Type of use	2-7 years	8-13 years	14-18 years
Games	0:22	0:32	0:19
Chat rooms	*	0:11	0:10
Web sites	0:01	0:14	0:17
E-mail	0:01	0:08	0:10
Total recreational	*0:24*	*1:05*	*0:55*
School work #	0:11	0:19	0:26
Job related ##	-	0:05	0:04
Other	0:05	0:17	0:12
Total computer	*0:40*	*1:45*	*1:37*
Percent who used a computer yesterday	26%	48%	55%

Note: * indicates less than .01 of an hour.
Asked only of children in school. ## Not asked of 2-7 year-olds.

Table 6. Average daily time playing interactive games (hours:minutes), and proportion of children who played the preceding day (%), by age

Game type	2-7 years	8-13 years	14-18 years
Average daily time – *all kids*			
Computer games	0:06	0:16	0:10
Video games	0:08	0:32	0:20
Average daily time – *kids who played yesterday*			
Computer games	0:32	0:39	0:40
Video games	0:50	1:09	1:05
Percent who played yesterday			
Computer games	17%	37%	25%
Video games	16%	45%	30%

Notes

1. The full report – *Kids & Media @ The New Millennium. A Comprehensive National Analysis of Children's Media Use.* A Kaiser Family Foundation Report, November 1999, Menlo Park, CA., The Henry J. Kaiser Family Foundation (KFF) – is available at the web site: http://www.kff.org Donald F. Roberts is Professor at Stanford University. Ulla G. Foehr is currently in the Communication Ph.D. program at Stanford University. Victoria J. Rideout and Dr. Mollyann Brodie are at the Henry J. Kaiser Family Foundation.

2. The sample of younger children was obtained using an area probability sampling procedure based on a U.S. Census list of 225,000 block groups in the continental United States. The sample of school children employed a stratified, two-stage national probability sample (of schools and then grades and classes within the schools). Both samples included over-samples of Black and Hispanic children. The final samples were weighted, according to grade, region, size of place, gender and race/ethnicity, to insure that they were nationally representative.

Respondents in both samples were invited to continue participation by completing a seven-day media use diary in the home, a procedure which provided a self-selected diary sample consisting of 487 children in 3rd grade or above who completed their own diaries, and 134 parents who completed identical diaries for their 2-7 year-old children. Except where noted, the findings reported here are based on the survey questionnaires.

3. See Kaiser study for a full explanation of income measures.

4. This analysis was made possible by the self-selected diary sample (see note 2).

Table 7. Of those children who played *video games* the previous day: the proportion playing each type of video game, by age (%)

Video game genre	2-7 years	8-13 years	14-18 years
Action/combat	28	46	45
Adventure	36	37	34
Classic/gambling/puzzles	7	9	8
Reflex	9	6	2
Role play	6	15	23
Simulation/strategic	3	9	10
Sports	27	41	50

Note: Individual columns total to more than 100% because children play video games from multiple genres.

Table 8. Of those children who played *computer games* the previous day: the proportion playing each type of computer game, by age (%)

Computer game genre	2-7 years	8-13 years	14-18 years
Action/combat	4	22	26
Adventure	5	15	17
Arts & crafts	12	12	4
Classic/gambling/puzzles	9	22	40
Educational	53	25	8
Kids	29	8	2
Role play	1	7	12
Simulation/strategic	1	12	16
Sports	3	22	18

Note: Individual columns total to more than 100% because children play computer games from multiple genres.

Table 9. Of those 8-18 year-olds who visited a chat room the previous day (13%): the proportion visiting each type of chat room, by age (%)

Chat room category	8-13 years	14-18 years
Entertainment	32	33
Family/children	12	6
Gaming	17	12
Hobbies/groups	15	17
Relationships/lifestyles	18	40
Shopping	15	9
Sports	24	13

Note: Individual columns total to more than 100% because youngsters visit chat rooms from multiple genres.

Table 10. Of those 8-18 year-olds who visited a web site the previous day (23%): the proportion visiting each type of web site, by age (%)

Web site category	8-13 years	14-18 years
Entertainment	46	60
Family/children	7	3
Gaming	31	16
News	7	12
Relationships/lifestyles	8	8
Research/information	13	18
Search engines	8	22
Shopping	10	15
Sports	18	30

Note: Individual columns total to more than 100% because youngsters visit web sites from multiple genres.

Concluding Comment

As can be seen from this brief overview, U.S. children and youth spend a great deal of their media time with television. Questions about whether and how children's computer use may or may not relate to use of other media have begun to emerge in the press. However, the popular conceptions that today's kids may be giving up the television screen in favor of the computer screen does not receive much support in this study, nor does the claim that television has killed reading. It is true that the study does not cover changes over time, but analyses of amount of reading (all print media), of television viewing and of computer use, respectively, show that high exposure to one of these three media tends to go with high exposure to the other media. ■

Many Children Willing to Reveal Sensitive Information on the Internet

A new study from the Annenberg Public Policy Center, USA, reveals that many kids say it is OK to reveal sensitive family information on the Web when enticed with the offer of a free gift. Across all types of private information studied, kids aged 10-17 with home Internet connections are more likely than parents to say it is OK to give out such information.

Examples of information studied are the names of the child's and parents' favorite stores, the amount of children's allowance, whether their parents talk a lot about politics, and what the children or their parents do on the weekends.

"Parents need to better understand the Web's ability to track information", says Professor Turow, responsible for the study. "For marketers, information about teens is an increasingly valuable commodity."

Source

http://www.appcpenn.org where the full report is available: Turow, Joseph with Nir, Lilach: *The Internet and the Family 2000. The View from Parents. The View from Kids.* The Annenberg Public Policy Center, University of Pennsylvania, May 2000.

Children's Media Use in Sweden

The Media Barometer is a yearly research series carried through by Nordicom (The Nordic Information Centre for Media and Communication Research), Göteborg University, Sweden. The series, which started in 1979, examines media access and media use among a national representative sample of the Swedish population. The aim is to elucidate what proportions of the population use the different media on an average day, as well as to describe tendencies and changes in people's media use.

Data are collected via telephone interviews with a random sample[1] of about 3,000 individuals aged 9-79 taken from the census register. The interviews are conducted on a stratified random sample of 28 days during the year, and the questions asked refer to media use on the previous day.

In the following tables, a small selection of findings about 9- to 18-year-olds' media access and media use on an average day in 1999 are presented.[2]

Table 1. Media availability in children's homes, by age and gender (%)

Medium	All 9-18 years	Age 9-13 years	Age 14-18 years	Gender Boys	Gender Girls
Subscribed morning paper	62	54	72	60	64
Set-top box*	2	2	3	2	3
Television	99	99	98	100	98
Text-TV	87	84	91	90	85
VCR	95	95	94	95	95
Computer	84	84	83	82	85
Internet access	62	59	65	68	56
Cell phone	81	78	84	80	82
Fax	25	25	24	25	24
n =	420	232	188	202	218

Note: * For receiving digital channels.

Table 2. Proportion of children who used each medium the preceding day (reach), by age and gender (%)

Medium	All 9-18 years	Age 9-13 years	Age 14-18 years	Gender Boys	Gender Girls
Morning paper	44	32	59	47	41
Radio	66	58	76	62	69
Cassette tapes	21	16	26	18	23
CDs	53	48	60	52	55
Television	90	91	88	93	87
Text-TV	23	18	30	28	19
VCR	29	30	28	32	26
Video games	17	20	13	28	7
Computer*	40	38	43	42	38
Internet**	38	27	52	43	34
Evening paper	22	17	28	22	23
Magazines	27	31	21	27	27
Specialist press	11	10	13	14	9
Books	58	61	55	55	61
n =	420	232	188	202	218

Note: * Used at home. ** Used at home or at school/work.

Table 3. Average daily time spent on each medium among *all children*, by age and gender (hours:minutes)

Medium	All 9-18 years	Age 9-13 years	Age 14-18 years	Gender Boys	Gender Girls
Morning papers	0:07	0:05	0:10	0:08	0:06
Radio	1:04	0:50	1:22	0:55	1:13
Cassette tapes	0:09	0:05	0:14	0:09	0:09
CDs	0:28	0:16	0:42	0:24	0:31
Television	1:30	1:24	1:39	1:33	1:28
Text-TV	0:02	0:01	0:03	0:03	0:01
VCR	0:20	0:18	0:22	0:21	0:18
Computer*	0:23	0:17	0:29	0:29	0:17
Internet**	0:20	0:12	0:30	0:25	0:15
Evening paper	0:04	0:03	0:05	0:03	0:04
Magazines	0:06	0:07	0:05	0:06	0:07
Specialist press	0:02	0:02	0:03	0:03	0:02
Books	0:28	0:21	0:35	0:26	0:28
Total time spent on these media	5:03	4:01	6:19	5:05	4:59
n =	420	232	188	202	218

Note: * Time spent on computer at home. ** Time spent on Internet at home or at school/work.

Table 4. Field of application for computer among children *who used a computer yesterday*, by age and gender (%)

Field of application	All 9-18 years	Age 9-13 years	Age 14-18 years	Gender Boys	Gender Girls
Private use	15	16	14	14	16
Schoolwork	21	10	32	20	22
Playing games	55	70	38	66	43
Internet use	35	28	43	34	36
Other use	3	3	2	2	4
n =	168	87	81	85	83

Note: Individual columns total more than 100% because children used the computer for several purposes.

Notes

1. Simple random sample.

2. Based on data in *Nordicom – Sveriges Mediebarometer 1999* [The Media Barometer 1999] (2000). Nordicom, Göteborg University.

Adolescents' Media Use in Greenland

by
BIRGIT KLEIST PEDERSEN
Associate Professor
& JETTE RYGAARD
Associate Professor
Department of Greenlandic
Language and Literature
University of Greenland
Greenland
Fax: +299 32 1628
E-mail:
bkp.unigreen@greennet.gl,
jr.unigreen@greennet.gl

In Greenland, media research is rare, and as to studies on children's and adolescents' media habits, our project is the very first.[1] The project, which started in 1996 and is still in progress, is divided into four parts:

- A quantitative pilot study was performed in 1996 in Nuuk, the capital of Greenland. 265 questionnaires were sent out, and 231 were returned.
- A nation-wide quantitative survey among 12- to 19-year-olds, covering six places/settlements along the eastern and western coast of Greenland, was conducted in spring 1997. 691 questionnaires were sent out to school classes (7th to 12th grades) and 549 were returned. When answers from older age groups and incomplete answers were sorted out, 454 questionnaires remained for analysis.

  The questionnaire contained 75 rather lengthy questions covering the themes of family, parents' job, leisure habits, interests, dreams for the future, media habits, genre preferences, the social context of media use, attitudes towards media input and media's impact, and, finally, psychological questions about perceptions of media and self-understanding.
- During winter 1997, 100 of the 454 individuals participating in the quantitative part were also interviewed in-depth, in order to elucidate parts of the questionnaire and study the greatly varying life conditions and possibilities of young people in different regions. These qualitative interviews were audio- and video-recorded in the adolescents' own environments.
- The fourth part – on media culture among Greenlandic children and youth in a reception analytical perspective (1999-2001) – is a more thorough, holistic study on media, language, identity and culture. The methods and design include participant observation, in-depth interviews, focus group interviews and content analysis of selected media material.

The following tables and text – on media equipment and a few media habits – deal with a very small part of the data from the quantitative survey.

Greenland has a small population – altogether 56,000 people. The sample of 454 12- to 19-year-olds (9% of all individuals in this age group) is rather evenly spread as regards age and gender. As for language, the majority speaks Greenlandic, a small minority speaks Danish, and a greater minority is bilingual.[2] There is a strong correlation between language and social group (Table 1). Whereas bilinguals are fairly evenly spread over the social groups, most of the Danish-speaking children belong to the two upper social groups, and most of the Greenlandic-speaking children to the two lower social classes or to the category including unemployed parents. Some regions have been seriously struck by insufficient job opportunities.

Table 1. The sample, by language and social group (%)

	Social group						
Language	I	II	III	IV	V	0	n =
Danish %	27	31	16	20	-	7	45 (10%)
Bilinguals %	10	20	14	27	12	17	125 (28%)
Greenlandic %	4	12	6	30	24	25	284 (63%)

Note: Category I indicates the 'highest' and V the 'lowest' social group. 0 indicates indefinable answers or unemployed parents.[3]

Media Access

Expansive distribution of both television and video started in the early 1980's. Interestingly, video spread before live broadcast television, since video was a precondition for watching the taped television programmes from the Danish Broadcasting Company, the only form of television in Greenland at that time. Greenlandic live broadcast television started in 1982.

Most common is access to one or two TV channels, that is, the national public service channel KNR-TV (Kalaallit Nunata Radioa) and, possibly, a local channel. Less than one-fourth of the adolescents can receive three channels at home and 5 per cent can watch many channels via a satellite dish. Accordingly, KNR-TV is the most watched channel. The second most watched is the Nordic satellite channel TV3.

Table 2 shows media equipment available where the adolescents live and that they own themselves, respectively, by age and gender. The figures also mirror life conditions, as 81 per cent of the 12- to 15-year-olds are living with their parents, while only 38 per cent of the 16- to 19-year-olds do so.

Table 2. Media access, by age and gender (%)

	12-15 years All		12-15 years Boys		12-15 years Girls	
	Access	Own	Access	Own	Access	Own
Screen entertainment						
Television	81	31	80	31	83	31
Video	62	22	56	26	66	19
Laser disc player	6	1	5	2	8	1
Video camera	32	6	29	6	35	6
Music						
Radio	41	40	34	40	48	40
Walkman	17	44	14	42	19	47
Record player	26	13	19	18	32	10
CD player	35	58	32	55	38	61
Tape recorder	35	46	35	44	35	47
Individual communication						
Telephone	55	5	52	4	57	6
Fax	12	1	15	2	10	1
IT						
Computer	19	10	24	9	15	11
CD-ROM	13	8	13	11	14	6
Internet access	8	0	9	0	6	1
	n = 232		n = 108		n = 124	

	16-19 years All		16-19 years Boys		16-19 years Girls	
	Access	Own	Access	Own	Access	Own
Screen entertainment						
Television	96	54	100	53	93	55
Video	53	38	47	46	58	32
Laser disc player	11	7	9	7	13	7
Video camera	32	12	30	8	33	15
Music						
Radio	28	59	22	50	33	67
Walkman	14	50	10	57	18	44
Record player	26	17	24	16	28	18
CD player	22	79	17	75	27	83
Tape recorder	30	60	27	57	33	63
Individual communication						
Telephone	52	26	46	24	58	28
Fax	19	3	17	3	22	3
IT						
Computer	27	17	22	19	32	15
CD-ROM	18	9	19	12	18	8
Internet access	14	2	11	1	17	3
	n = 222		n = 102		n = 120	

As for social groups, radio, television, video and other "old" media are equally spread among young people, whereas the situation so far is different for the new media – computer, CD-ROM and access to the Internet. In social group I, computer with CD-ROM is quite common both in the youth's own bedroom and in the household generally, whereas in groups II and III, the same is true only in the household. When it comes to the "youth medium" above all, the CD, the prevalence in the youths' own rooms is significant in all social groups with only a small decline in the lower ones.

TV and Video Use

Table 3 indicates time spent watching TV and video.

Table 3. Average daily time spent watching television and video, by age and gender (hours:minutes)

	12-15 years All			12-15 years Boys			12-15 years Girls		
	Mon/Fri	Sat	Sun	Mon/Fri	Sat	Sun	Mon/Fri	Sat	Sun
TV	02:55	04:13	03:58	02:50	04:16	03:44	03:01	04:11	04:13
Video	02:30	03:02	02:41	02:30	02:26	02:20	02:29	03:34	03:00
n =		232			108			124	

	16-19 years All			16-19 years Boys			16-19 years Girls		
	Mon/Fri	Sat	Sun	Mon/Fri	Sat	Sun	Mon/Fri	Sat	Sun
TV	02:43	03:55	03:32	02:43	04:09	03:36	02:43	03:44	03:28
Video	02:43	03:07	02:43	02:41	02:59	02:21	02:47	03:18	03:10
n =		222			102			120	

Viewing time is based on answers to open-ended questions, i.e., self-reported hours and minutes for Monday to Friday, Saturday, and Sunday. This method is rather rough and also created some misunderstandings, especially in the younger age group and for the interval Monday to Friday. Hence, the internal non-response rate is partly extensive and the figures in Table 3 are uncertain as overall averages. Also, it is not advisable simply to add the time spent on television to that spent on video to get a combined measure, since for many of the young people, watching video and watching television are equivalent. Nevertheless, the figures do not deviate much from those acquired through two-week diaries used in the pilot study and from the in-depth interviews.

Keeping these reservations in mind, there is still reason to believe that television and video viewing are relatively extensive in Greenland, and also that they have increased due to increased selection on the market. First, the Greenlandic school children topped internationally in video watching, according to an earlier study in 25 countries in 1994,[4] and second, figures are higher now. In addition, the long winter (7-8 months) must be taken into account, as well as the fact that sometimes extremely rough weather invites indoor activities. Furthermore, there is limited access to certain leisure activities in most parts of the country; cafés, cinemas, discotheques, etc., are seldom an option.

The Greenlandic-speaking adolescents watch more television, and also more video, than does the Danish-speaking group. One reason could be that a greater percentage of the Danish-speaking group is more affluent, explaining why more resources can be spent on leisure activities and equipment, e.g., computers, CD-ROMs, computer games and Internet.[5]

In the younger age groups, television and video viewing is generally a family activity, whereas older adolescents mostly watch with peers.

Programme and Film Preferences

The favourite *television programmes* among girls in both age groups are "youth soaps", such as *Beverly Hills, Baywatch*, etc., and "youth programmes" – programme types seldom produced in Greenland. TV programmes least liked by the girls are "classical music", "dance & ballet" and "advertisements", and by the younger ones also "debate" and "techniques & science".

Boys in both age groups prefer "crime & action series" on TV. Younger boys also mention "movies", while older boys add "rock & pop programmes". TV programmes avoided by boys are "classical music" and "dance & ballet". Nor do older boys like "advertisements" and "other soaps", e.g., *Savannah, Pointman* and *Nypd Blue*.

The wide-spread dislike of advertisements is at least partly related to the fact that advertising on the Greenlandic public service channel in 1997 consisted of "signboards", i.e., still pictures with text. Since then, advertisements with narrative structures and moving pictures have also been introduced.

The most popular *video film genres* among boys aged 12-15 are "action films", "shockers", "comedies" and "splatter films". The preferences among 16-19 year old boys are partly similar; on top are "thrillers", "comedies", "action films" and "shockers".

A greater difference appears between younger and older girls. Girls aged 12-15 prefer "thrillers", "comedies" and "action films". 16- to 19-year-old girls, however, prefer "psychological films", "romance" and "thrillers". ■

Notes

1. However, a few media questions were included in a "WHO cross-national survey on the health of youth" (Alan King et al., 1996), where Greenland was among the 25 participant countries. Johan Michael Pedersen conducted the Greenlandic survey: *Sundhedsadfærd blandt grønlandske skolebørn* [Health Behaviour among Greenlandic Schoolchildren]. København, Dike, 1997.

2. There is reason to believe that the language distribution is relatively representative. Although no population statistics are available in this respect, other statistics show that of all 12- to 19-year-olds in Greenland, 7% were born outside the country (*Opgørelse fra Grønlands Statistik 1998:1* [Statistics Greenland 1998:1]).

3. The categorisation into social group was made according to the respondents' answers to open-ended questions about parents' or guardians' job positions. The numbers I-V indicate the so-called SFI-division of family social groups (Erik Jørgen Hansen: *Social-grupper i Danmark* [Social Groups in Denmark]. Socialforskningsinstituttet, studie 48. København 1984). The preferred rule takes a starting point in the spouse or partner (in our context the parent or the guardian), who is in the 'highest' position of the job hierarchy. The division criteria, valid for the current job position, are: the name or title of the job, the duration of training, and to what extent the individual can control his/her own or others' daily work. Generally, the categories are as follows:

I = Self-employed in large organisations; top officials; university graduates.

II = Self-employed in middle-sized organisations; higher ranked public servants; middle ranged public servants with more extensive educational background.

III = Self-employed in small organisations; middle ranged public servants with short-term educational background.

IV = Subordinate public servants; skilled workers with shorter term ecucational background.

V = Unskilled workers.

0 = Unemployed (or indefinable answers).

4. See note 1.

5. A similar tendency was observed for young people in Denmark by Torben Friedberg in *Mønstre i mangfoldigheden. 15-18 åriges mediebrug i Danmark* [Patterns in Diversity. 15- to 18-year-olds' media use in Denmark]. København, 1997.

New Publications from the Clearinghouse

Yearbook 2000

Cecilia von Feilitzen & Ulla Carlsson (Eds.) *Children in the New Media Landscape. Games, Pornography, Perceptions. Yearbook 2000.* The UNESCO International Clearinghouse on Children and Violence on the Screen, Nordicom, Göteborg University, 2000, 379 p., ISBN 91-89471-01-6. (Price GBP 20 or USD 30; free of charge for participants in the Clearinghouse network.)

The Yearbook 2000 of the Clearinghouse has three themes with focus on the new media landscape: violence in video and computer games, pornography in television and on the Internet, and audience perceptions of violence and sex in the media. The reasons for bringing these areas to the fore are related to the increasing and changing media output made possible by new technologies – and the consequences of this situation, primarily for children and young people. Research on video and computer games, as well as on children's relations to pornography on the Internet and in other media, is new and, hence, also generates many questions.

Two Bibliographies

Research on Video and Computer Games. A selection. Compiled by Johan Cronström. The UNESCO International Clearinghouse on Children and Violence on the Screen, Nordicom, Göteborg University, 2000, 21 p., ISSN 91-89471-02-4.

Research on Pornography and Sex in the Media. A selection (1970-). Compiled by Johan Cronström. The UNESCO International Clearinghouse on Children and Violence on the Screen, Nordicom, Göteborg University, 2000, 30 p., ISSN 91-89471-03-2.

As is evident from the titles, these two bibliographies lists research on video and computer games, and research on pornography and sex in the media. Particularly with respect to violent aspects of electronic games, and violent pornography and child pornography, the Yearbook 2000 and the bibliographies combined cover a great deal of the research available world-wide.

Register of Organisations and Networks

Organisations and Networks – Children and Media. Compiled by Pia Hepsever. The UNESCO International Clearinghouse on Children and Violence on the Screen, Nordicom, Göteborg University, 2000, 54 p.

This register presents organisations, associations, networks, councils, etc., who work with children, youth and media in one connection or another the world over. Over 240 organisations from nearly 60 countries are included. It is our hope that the list will facilitate contacts and exchanges of information and experience.

For orders, please fax: +46 31 773 46 55 or e-mail to: eva.gidsater@nordicom.gu.se

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Children's TV Programs on the Global Market

Guest Editor of This Section: Ingegerd Rydin

Children have been an attractive market for the global media actors for a long time. The Disney industries have been merchandising their products for an international market for decades and this business has increased over the years. Satellite and cable distribution of programs during recent years has led to an international flow of moving images for children. Today, TV programs are spread all over the world almost without control. Therefore, discussions about regulation are going on everywhere, as well as about the quality of children's programs, including, of course, the continuous issue of media violence.

The situation is such that we can hardly protect children from being exposed to violent media content. Here parents no longer have control. Households in many countries have access to a number of international satellite channels, where programs with violent content are broadcast at times when children are at home and awake.

This section of the newsletter (p. 17-23) provides an overview of research and facts about the global market of children's programs. ■

by
INGEGERD RYDIN
Senior Lecturer
Department of Media and Communication
Halmstad University
Sweden
Fax: +46 35 16 72 64
E-mail: ingegerd.rydin@isb.hh.se

The Global Expansion of Children's Programs – The Main Actors on the Market

The six le ding companies of the world's media industry are Time Warner, Disney, Bertelsmann, News Corporation, Viacom and Sony (Table 1).

by
INGEGERD RYDIN
Guest Editor

Table 1. The largest media companies in the world, by turnover 1998-1999 (US$ millions) From *Variety's* Global 40*

Media company	Domicile	Turnover 1998-1999
1 Time Warner**	USA	26,800***
2 Walt Disney Co.	USA	22,976
3 Bertelsmann	Germany	14,815****
4 News Corp.	USA	13,600
5 Viacom	USA	12,096
6 Sony (music, film, TV div. of Sony Corp.)	Japan/USA	10,500

Notes:

* Publishing companies without holdings in film, TV or music do not qualify for *Variety's* Global list. In the case of conglomerates that derive significant revenue from non-entertainment sources, *Variety* has separated out combined entertainment and/or media assets, such as Sony Corp.'s music, film and TV divisions.

** In January 2000, Time Warner Inc. and AOL (America Online) announced a merger to form AOL Time Warner Inc. Also in January 2000, the EMI Group and Time Warner Inc. announced the fusion of their music publishing businesses to form a joint company controlled by Time Warner Inc.

*** Includes 75% stake in Time Warner Entertainment.

**** Includes 50% stake in CLT-Ufa.

Sources: Variety, August 23-29, 1999; *The Nordic Media Market 2000* (2000). Nordicom, Göteborg University.

These companies also have activities directed towards the child audience. Here follows a brief presentation, including ownership of the world's big four 'global' television channels for children – Nickelodeon, Cartoon Network, The Disney Channel and Fox Kids Network – as well as the music channel MTV.

Time Warner

Time Warner is the largest media corporation in the world. It used to have the U.S. as its primary market, with about two thirds of their sales from this country. Time Warner's business is not primarily directed towards children's programming, but rather on magazines and comics for children (*Superman*, *Batman*, etc.). However, Time Warner controls Cartoon Network, launched in 1992 and the main threat against Nickelodeon, and has a large-scale library of movies, TV programs and animated cartoons, as well as a possession of motion-picture theaters all over the world. Cartoon Network reaches a substantial amount of households in Europe, Latin America and Asia, besides in the U.S.

Disney

As for turnover, Disney comes after Time Warner. In the early 1990's, Disney changed profile from amusement parks to movies and television on a global level. Disney programs are broadcast on many television channels over the world and The Disney Channel is well established not only in the U.S. but also in Western Europe and is under progress in Eastern and Central Europe. The company is established in Asia, as well. A Chinese Disney channel is stationed in Taiwan, which was followed by the launch of The Disney Channel Australia, The Disney Channel Malaysia, and the Disney Channel Middle East.

Bertelsmann

Bertelsmann is the only European actor among these six media giants. It is the third largest media group in the world. It is specialized in music and owns several recording studios. Bertelsmann controls the German channels RTL, RTL2, SuperRTL, as well as French and Dutch channels and the English Channel 5.

News Corporation

News Corporation is run by Rupert Murdoch, whose family controls about 30 percent of the shares. Mr. Murdoch's goal is to have a full-service output, i. e., all kinds of programs, such as news, sports, movies and children's programs, and to distribute them by satellite or cable to households in the U.S., Europe, Asia and Latin America. Originally, Murdoch came from Australia but went into the British market in the sixties; thereafter he went into the American market and purchased Twentieth Century Fox. In the eighties, Murdoch founded Fox Television Network. News Corporation's business with children's programs, Fox Kids Channel, has been a success locally on the U.S. market and is also spread to Europe, Latin America and Australia. In the U.S., Fox Kids has been a terrestrial channel and therefore, it reached a more widespread child audience than the big children's channel Nickelodeon. However, the competition from Nickelodeon gradually increased and Fox therefore bought the cable network Fox Family Worldwide.

Murdoch's company has built studios for digital animation, Dream Works, and has taken up competition with Disney, which more or less has had monopoly on animated movies for children. Animation is suitable for a global market, since such programs and films are easy to adapt to foreign languages and mean no royalty to the actors.

Viacom

Viacom works primarily within the U.S., and owns Nickelodeon and Comedy Central Channel (together with Time Warner). Nickelodeon's primary orientation is towards the young audience. This first children's channel, launched in 1979 and financed by advertising and subscriptions, has expanded to most continents in the world. Its children's programs reach millions of households in more than 70 countries. As a consequence of its success (it is, for example, forecast to capture around 45 percent of the children's advertising market in the U.S. in the 1999/2000 season), the three big national networks in the U.S. (ABC, CBS and NBC) have reduced their output of children's programs to a minimum, except for the three hours of educational television that the Children's Television Act from 1990 forces them to send. The Nickelodeon is so popular that 40 of the 50 most attractive children's programs in the U.S. come from it. Of the programs ranked as "high quality" on U.S. television, about one quarter emanates from Nickelodeon.

Viacom is also controlling MTV, the largest global music channel. Besides music, MTV distributes sports events and animated cartoons. Its greatest success so far has been the teenage-geared program *Beavis and Butthead*.

Sony

Japan is the leading country of the world in the industry of video games, and Japanese animation also has the highest level of international competitiveness. However, as for music, film and television only the Japanese/US company of Sony has a global position on the media market. This is partly a consequence of the low level of advertising in Japan and is also related to the laws and regulations that were instituted after the Second World War by the United States in order to limit conglomerates and multiple ownership. Within Japan, as in several European and some Latin American countries, there are other large media organizations. They often export programs and cooperates with the

media giants by investing money, etc., but they do not control the global market.

Why Are the Giants Interested in Children?

One reason why the media moguls are now scrambling after kids is that advertisers have begun to realize how powerful children are. According to one advertiser, American children between three and twelve years of age control about $47 billion of spending a year. Their own pocket money amounts to $540 million. Other estimate different figures – but all agree that the growth in the numbers of dual-income, one-child and single-parent households has increased children's bargaining power. Children are the consumers of the next generation, the advertisers reason. If they hook children on a brand today, there is a good chance that they will be using it in the middle of the next century.

But another reason for chasing children is that a television channel, once created, can be sold abroad. For example, those children in Britain who have access to cable or satellite television spend two-thirds of their viewing time watching other programs that those on the terrestrial networks, compared with just over one-third for adults. ■

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Policy of Import of Children's Programs – The Case of Sweden

by
INGEGERD RYDIN
Guest Editor

As a consequence of the deregulation of national media, the output of domestically produced children's programs on the national public television channels has declined in most European countries, absolutely and relatively, from 1991 to 1995. At the same time there has been a great increase in imports, all according to a study by Jay Blumler and Daniel Biltereyst.[1] Children's television programming on these channels amounts on average to 9.5 percept of the overall output.

The Blumler & Biltereyst study shows that the Nordic countries were "purest" in their preservation of the public service model, whereas tendencies towards more U.S. imports and animation were most apparent for many Romanic (French, Italian, Portuguese, Spanish) channels. Anglo-German public providers were situated in between. In 1995, the Eastern European channels were in a phase of transition.

The Views of Acquisitions Executives

With these findings as a background, I made three individual interviews with Swedish acquisitions executives of children's programs in 1999. Two of them are from the Swedish Television (SVT), a public service company with two channels financed by license fees and without advertising, whereas one is from Channel 4 (TV4), a terrestrial commercial channel financed by advertising and with a public service commission.

The proportion of children's programs in the two channels run by SVT is about 10 percent. The proportion of imports varies from year to year, but on the whole it is about 50 percent of the total output for children. Imports are supposed to be part of the total output in a planned and organized manner. In reality they not always are. There are no specific slots for imported programs, but they are used as supplements to the ordinary output. The domestic programs are always in priority. However, during summer vacation the ambition is to broadcast imported drama of high quality.

On the commercial Channel 4, almost all children's programs are imported. Unlike SVT this channel does not broadcast programs for children on a daily basis, but concentrate them to weekends. Channel 4 is prohibited from advertising within children's programs. It also has to be a break of five minutes before and after a children's program until a commercial block is announced. This implies that the child audience is not that attractive for Channel 4 from a commercial perspective. However, the channel is obliged to broadcast children's programs and the programs are important for the channel's image.

All three interviews confirm that the amount of programs on the international market is gradually increasing, not only in quantity but also in terms of quality. There are more original series today and yet it is also more mass production. Animation is a large industry.

On the three television channels the output from Anglo-Saxon countries is extensive, and, according to the children's program purchasers, particularly countries like Canada, Australia and New Zealand produce programs of high quality, for example in terms of social and moral values and story-telling techniques. From Europe, most of the programs are imports from Britain. The U.S. differs from the other English-speaking countries in that the output is extensive, but the quality is variable, said the persons I interviewed. Programs from France are not ranked very high. Their child actors are often perceived as unnatural, they are well-dressed and behave perfectly, and the stories are often too orchestrated.

Note

1. Blumler, J.G. & Biltereyst, D. (1997) *The Integrity and Erosion of Public Television for Children. A Pan-European survey.* A monograph of research sponsored by the Center for Media Education (Washington, D.C.), The Broadcasting Standards Commission (UK), The European Institute for the Media (Düsseldorf, Germany), and the European Broadcasting Union (EBU).

A short summary of the report was published in *News on Children and Violence on the Screen*, Vol. 2, 1998, No. 2-3.

SVT versus Channel 4

An analysis of all imports broadcast for children on the two SVT channels during 1998 shows that 50 percent of the programs were from West-European countries, including the Nordic ones, with Britain on the first place. Of the total output of imports, 25 percent was from Britain. On second place came the U.S. with 17 percent, on the third the Czech Republic and Slovakia with 11 percent, on the forth Canada with 9 percent and on the fifth place France with 7 percent. Altogether, 18 percent of the programs were from Eastern Europe (Estonia, Latvia, Poland, Russia, the Czech Republic/ Slovakia, Hungary). Latin America, Africa and Asia were strongly underrepresented. Previously SVT also bought many animated programs from the Eastern Europe, particularly Czechoslovakia. They were carefully produced and there were then also more time for preparation of the imports.

To have particular persons responsible for acquisition of children's programs is a sign of service-mindedness, the informants from SVT claim. Usually, they do not buy packets of programs but rather handpick them. The purpose is to find programs that are not mainstream or of the type broadcast on commercial channels, for example "simple animations".

In order to break the U.S. dominance among children's imports in Europe, a collaboration project has been initiated within the European Community. This project is labeled Forum Cartoon. It includes collecting manuscripts from different countries and preparing them jointly. The best manuscript proposals are distributed to production companies for European marketing.

The SVT purchasers prefer educational programs and try to avoid situation comedies. In drama they look for realism, in the sense of credible characters and stories, rather than fantasy.

For the commercial Channel 4, the situation is different. This channel has only one acquisitions executive (whereas SVT has 3-4). The primary criteria for Channel 4's purchases are that the children's programs shall not contain violence and not inspire children to do dangerous things. The general policy of the channel is to avoid broadcasting of violence until after 9 p.m. There is a preference for children's programs that are fantasy-based rather than reality-based. One favorite genre is "live action", a fantasy story placed in a reality format. Channel 4 buys programs from all over the world, particularly Australia, the executive said, although a great proportion is from the U.S. Japanese programs are avoided, because they are too moralistic. An important goal is to be a more entertaining alternative to the two license-financed public service channels of SVT. Companies that Channel 4 buys children's programs from are, for example, Nickelodeon, Hit-Entertainment, Jim Henson, ITEI, Sinar, Film Australia, Australian Television Workshop, ABC, and BBC. ■

Do Children Prefer Domestic Programs or Imports?

by
INGEGERD RYDIN
Guest Editor

As we have seen, the Swedish public service company SVT gives priority to domestic programs. But as almost all children in Sweden also have access to Channel 4, whose children's programs are mainly imports, and, in addition, more than 50 percent of the Swedes have access to a number of satellite and cable channels of foreign origin, children have a large selection of programs from other countries to choose from, as well. Nevertheless, among the 20 most popular programs (the programs with highest daily viewing figures in January and February 1999) in the age group of 3-11 years, most programs were of Swedish origin. Only a program block of Disney cartoons, i.e., of U.S. origin, could compete with the Swedish programs.[1]

Similar analyses of the child audience in Japan and Australia were conducted, although rating methods are somewhat different. In Australia, the 20 top ranked programs among children in the age of 5-12 years (August 1998) were mostly of U.S. origin (13 out of 20). The four most viewed programs all came from the U.S.: *The Simpsons* (rank 1 and 2), *New Adventures of Winnie the Pooh* (rank 3) and *Seinfeld* (rank 4).[2]

In Japan the ratings were based on interviews with households in the Tokyo area (October 1998). The target group was 3-12 years olds. All 20 top ranked programs were of Japanese origin and 12 of these programs are categorized as cartoons. They were broadcast from a broad range of TV stations.[3] In Sweden, however, all 20 top ranked programs were broadcast by the public service company SVT.

Thus Swedish and Japanese children are faithful to the domestic output, although at least Swedish children have access to a large foreign output as well, whereas Australian children seem to prefer American programs. In Sweden the domestic output normally is of high standard and is scheduled at attractive points of time. It can be noticed that the most watched programs were drama and fiction based on popular children's stories. ■

Notes

1. Data from A.C.Nielsen and MMS (Mediamatning i Skandinavien; Media Measurement in Scandinavia), Ms. Leni Filipson.

2. Data from A.C.Nielsen and ABA (Australian Broadcasting Authority), Ms. Lori Lemon.

3. Data from Video Research Ltd., Corporate Communication Division, Ms. Shizuka Ota.

The section "Children's TV programs on the Global Market" is so far primarily based on: Rydin, I. (1999) *Barnprogrammen på den globala marknaden* [Children's programs on the global market]. Paper presented at the 14th Nordic conference on Media and Communication, 1999, Kungalv, Sweden (33 p.).

BEST COPY AVAILABLE

"Teletubbies" or "Snow White and the Seven Hansels"? The Future of Children's Storytelling

by
PAUL LÖHR
Head
Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen (IZI)
Germany
Fax: +49 89 5900 2379
E-mail: IZI@brnet.de

The BBC television series *The Teletubbies* for very young children, first broadcast in the United Kingdom in March 1997, is an international success story. "Do *The Teletubbies* also point the way to the future of children's television?" was the theme of an international conference arranged by the Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen (IZI) at the Bavarian Broadcasting Corporation, Munich, in late 1999. For two days over hundred programme makers, media researchers and other children's experts from Australia, Europe, Israel, Taiwan and the United States read papers on and discussed the findings of an IZI study "Children Are Enchanted and Parents Concerned".

For *The Teletubbies* is a programme innovation which even took experts by surprise. Young boys and girls are especially fond of the four teletubby figures' brilliant colours, their chubby bodies and the way they move around. The children keenly follow the standardised structure of the programmes which appeals to them in ever new and different ways. The many repetitions in the individual programmes activate the young viewers. They join in the speaking, singing and dancing. That is why they so readily adopt the "language" of the Teletubbies as additions to their vocabulary. This disturbs some parents. They feel that their efforts to educate their children are being undermined, and they are disturbed to an even greater extent by the children's many wishes for Tubby dolls and other merchandising articles, findings that are confirmed by research work in England, Israel, the Netherlands and Australia.

Thus a new era in children's television has been ushered in. *The Teletubbies* want to please children, arouse their desire to consume and run the risk of being criticised by adults. This development is also emerging in the current computer games for children and will continue in the future in the area of multimedia. Although new media take up old fairy-tale themes, they narrate them in different forms, unfamiliar to the parents. Projects from Sweden and the USA have indicated such new possibilities. Interactive virtual reality resulting from new computer technology will make it even more difficult in the future for parents to keep pace with the new ways their children use the media.

A documentation of the international discussion regarding research on *The Teletubbies* is published in the IZI's German-language review *TelevIZIon* 12/1999/2. There is also an English issue of this edition. ■

Two Recent Books on the Global Marketing of Children's Programs

Steinberg, S.R. & Kincheloe, J.L. (Eds.): *Kinderculture. The Corporate Construction of Childhood.* Boulder, Westview Press, 1997, 270 p., ISBN 0-8133-2309-6

This anthology takes a critical approach on the global market of children's movies and television. The North-American editors present themselves as scholars within the Cultural Studies tradition wishing to bring up children's culture to the fore. The book consists primarily of a set of close readings of selected global cultural products, such as the TV series *Mighty Morphin Power Rangers*, the successful MTV program *Beavis and Butthead*, and the McDonalds and Disney industries. The contributors present a pessimistic view on the values, morals, portrayals of characters, etc., in these products and warn against the effects of big corporations' taking over the upbringing of the young generations.

Pecora, N.O.: *The Business of Children's Entertainment.* New York, The Guildford Press, 1998, 188 p., ISBN 1-57230-280-1

Norma Pecora is Assistant Professor at the School of Telecommunications, Ohio University, USA. Her book is a valuable contribution about the role of children's programs in the entertainment business. Initially it presents a historical overview of the development of children's programs in the U.S. with particular focus on issues such as regulation and commercialization. For example, it was not until the 50's as the U.S. Government formally placed children's media exposure on its agenda. Later on, in the 60's, the role of advertising became a topic of debate, something which intensified during the 70's, when the voluntary organization ACT (Action for Children's Television) formed.

Pecora also presents interesting data on how American children's programs have become a global industry. She analyzes the merchandising activities connected with specific television series and what influence the media moguls have on this lucrative market.

New Report on the Business of Children's Television

In July 1999, the *Screen Digest* released the report *The Business of Children's Television* (184 p.). The report, which is aimed to be a strategic instrument for the market actors of children's television, is introduced by the magazine as follows:

"Children's television sells. Animation is one of the most exportable genres of programming, while pre-school phenomena like *The Teletubbies* shift millions of licensed products from the shelves of retailers. Many producers and investors have rushed into children's television in the expectation of tapping into a rich stream of revenue.

However, although new channels have expanded the market, the main supporters of children's television – generalist broadcasters – are reducing their spending on the genre as their audiences fragment and the battle for prime-time audiences intensifies. Producers and distributors run the risk of offering programmes that fail to fit market needs, and of contributing to a glut as more programmes are being produced than the global market really needs."

The report includes 139 pages of tables and charts on the market of children's programs, global strategies, company profiles, etc.

Source

http://www.screendigest.com/rep_bchild.htm

Forthcoming Book on Ethics in Entertainment

Valenti, F.M.: *More than a Movie: Ethical Decision Making in the Entertainment Industry.* Boulder, Westview Press, 2000, 256 p., ISBN 0-8133-9075-3

In September-October 2000, Mediascope and Westview Press will release a new book with the above-mentioned title. Starting with the question, "Does media influence society?", the author presents ethical issues confronted daily when producing works on film. The book aims at engaging social responsibility in young filmmakers, encouraging them to become aware of the possible consequences of the images and attitudes they choose.

Director Peter Bogdanovich writes in the introduction: "In sophisticated circles today, the mere mention of ethics in filmmaking is bound to get a cynical laugh, one which says there aren't any, indeed, that the very subject is as archaic as the old Hollywood Production Code that supposedly kept filmmakers in line throughout the 30s and 40s and 50s. A laugh that says this is truly the era of anything goes – specifically, anything which makes as much money as possible."

More than a Movie is written as a tool for discussion and debate in professional as well as academic arenas with chapters giving both a historical and a contemporary framework.

Sources

http://www.westviewpress.com *and*
http:/www.mediascope.org

Three Publications on National Children's Television Policies

Lisosky, J.M.: *Controlling Children's Channels: Comparing Children's Television Policies in Australia, Canada and the United States.* University of Washington, USA, 1997, 252 p.

This dissertation examines children's television policies in Australia, Canada and the United States by comparing the similarities and differences among the fundamental criteria that affect the design of these broadcast policies. The criteria used to explain the differences in policies include each nation's initial broadcast structure as well as ideological, economic and political factors that influence policies.

The study demonstrates that while children in these countries are watching television – in some cases the same television programs – children's television policies and the criteria that influence children's television policies are often dissimilar. The author Joanne Lisosky, now Assistant Professor at the Department of Communication and Theatre, Pacific Lutheran University, USA, claims that examining these differences becomes increasingly critical as the control over children's television may no longer be a purely domestic issue. Television is evolving into an integrated global medium and universal consensus regarding children's television policies is being sought (compare, for example, the First World Summit on Television and Children in 1995 in Melbourne, Australia, where the international Children's Television Charter was introduced). The study attempts to contribute to the design of a universal policy by exploring whether consensus exists among the standards for children's television policy among these three nations.

Children's Television Policy: International Perspectives, special theme section edited by Wendy Keys and David Buckingham in *Media International Australia including Culture & Policy*, No. 93, November 1999, 208 p., ISSN 1329-878X

This Australian journal presents scholarly and applied research on the media, telecommunications and cultural industries, and the policy regimes within which they operate. The November issue of the 1999 journal focuses on questions about regu-

lation and children's programming policy in Australia, England, Germany, New Zealand and the United States.

Wendy Keys claims that the ways in which childhood is constructed and defined are complex and often contradictory. The state of children's television can be used as a barometer of the broader media policy climate, and the subject of children's television has mobilized strong, active and 'successful' interest groups. The discussion is based on an analysis of television policy and production practices in Australia from 1945-1999.

Nadia Mencinsky and *Belinda Mullen* trace the development of the requirements for ensuring that children in Australia have access to a variety of quality television programs made specifically for them.

Kate Aisbett contributes with an analysis of the production of Australian children's drama and asks: Is there a future?

Dale Kunkel examines the evolution of children's television policy in the United States, analyzing the forces that have shaped and influenced the nature of regulation in this area. In 1990, the Congress enacted the Children's Television Act, a landmark statute that established an educational programming obligation for broadcasters and restricted advertising to child audiences. In the future, however, digital broadcasting will change the conditions for children's programming in a way we today hardly can foresee.

David Buckingham, Hannah Davies, Ken Jones and *Peter Kelley* analyze recent moves towards a more commercial, multi-channel environment in British broadcasting, and the consequences of such an environment for children. Contrary to those who have feared of the abandonment of a Great Tradition in children's broadcasting, the authors suggest that the situation is more complex and ambivalent. The article also challenges nostalgic conceptions of cultural value, and argues that the opposition between commercialism and 'quality' needs to be re-thought: the growing commercial role or the BBC, for example, may result in it becoming more responsive to its audience.

Ben Bachmair and *Dirk Ulf Stötzel* provide an overview of the current state of and future prospects for children's television in the Federal Republic of Germany. It begins with a brief description of current television provisions for children, and of children's viewing patterns, and suggests that views of children's relations with the medium are heavily influenced by social class. The article goes on to describe the structural features of broadcasting and of media regulation in Germany, paying particular attention to the federal structure and the balance between public and private.

The New Zealand article authored by *Ruth Zanker* presents a year-long production case study of a publicly funded flagship magazine program for 6- to 12 year olds and consider the strategies used by a range of other productions targeting the same audience. This example raises questions about the rationale of current funding mechanisms.

Goonasekera, A. et al.: *Growing Up With TV. Asian Children's Experience*. Asian Media Information and Communication Centre (AMIC), Singapore, 319 p., ISBN 9971-905-75-2

In most Asian countries, children under the age of 15 comprise around 30 per cent of the population. However, only a very small proportion of TV programmes, radio programmes, films, books, periodicals and newspapers are made for children.

In those countries where the economies are growing rapidly, rampant commercialism has entered children's media programming. In this situation, what kind of television programmes are offered to children between ages of 6 and 15? What sort of world is created for children by these television programmes? To what extent are policy makers and programme producers in Asian television stations aware of children's rights as enunciated by the UN? These are some of the questions that were addressed by this empirical study of television and children in seven Asian countries – China, India, Indonesia, Malaysia, Nepal, Singapore and Vietnam.

Films for All Eight Times More Profitable than Films for Adults Only

In 1999, The Dove Foundation, a pro-family media advocacy organization based in Grand Rapids, Michigan, USA, released a report on the profitability of Hollywood movies. The study encompassed well over two thousand cinema films released from January 1, 1988 through December 21, 1997 and clearly established that G-rated movies (movies for the General Audience) showed the highest total profit per film. According to the study, pictures rated PG (Parental Guidance Suggested) and PG-13 (Parents Strongly Cautioned) also made good economic sense. Perhaps the most significant finding is that the per-film earnings for G-rated films far outweigh those in the R-rated (Restricted) category. On average, G-rated films were eight times more profitable than R-rated films. However, more R-rated films have been produced (55%) than all G, PG and PG-13-rated films combined (44%). Only 3 percent of the films in the study qualified for a G-rating.

The data also show that the cost of providing G-rated films to a combined cinema theater and video market is higher than that for PG, PG-13 or R-rated films. This means that the financial risk of bringing G-rated films to the market is somewhat greater than for films rated according to other categories. The profits, however, generally seem to outweigh the risk.

Source

The Dove foundation's web site:
http://www.dove.org/reports/roi/release 9901.htm *and*
http://www.dove.org/reports/roi/release/commentaries.htm

In Brief

Exploiting Children through Print Media in Pakistan

A non-governmental organisation, SAHIL, monitors the impact of media on the lives of children in Pakistan, especially focusing on sexually abused children. Its findings show that the media play a dual role and although on one hand provide information regarding child sexual abuse issues, on the other hand manipulate this information to the media's own benefit in order to increase sales. Therefore, other than raising awareness, they are playing an equally negative role in hurting and exploiting the already abused victim.

In a Judgement passed by the Supreme Court of Pakistan on May 22nd, 1997, it was clearly stated that identities of sex crime victims are not to be exposed, including sexually abused children. However, violations continue to occur and no action is taken against the violators. It is frequently seen that child sexual abuse cases are identified by victims' names, as well as photographs at times.

Negative portrayals can have adverse consequences, putting the blame on the victim instead of the abuser. The media also often give a distorted image of the victim, primarily so in case of females, who are portrayed as pretty and young, hence creating a myth that only such females are victimised. In a culture where female honour is defined in terms of her sexuality, news like these can ruin her life resulting in her becoming the victim of further abuse and harassment.

The media's lack of concern should be replaced by an effort to mobilise community to take action against such issues.

by Qurat-ul-Ain Sadozai, Program Coordinator of SPARC (Society for the Protection of the Rights of the Child), Pakistan, Fax: +92 51 279 256, E-mail: qurat@jillani.isb.sdnpk.org

Ads for Children's Products on Violent Serials in India

In India, advertisers of children's products sponsor adult horror and crime series on TV. Audience ratings in the 4- to 6 years age group indicate that *Aahat, Anhonee, Bhanwar, India's Most Wanted,* and *X-Zone* were amongst the top 10 programmes watched by children during the period October-November 1998. In the absence of child-specific programmes, manufacturers of chocolates, biscuits, toffees, health food and baby products prefer sponsoring horror and suspense programmes.

This is one of the findings of a recent report published by UNESCO New Delhi, *The Killing Screen*, which deals with violence on Indian TV, the impact of TV violence on children, lack of self-regulation by Indian media, proposed guidelines, and viewpoints put forward in a public hearing.

The advertisers, however, justify their actions by claiming that they are targeting parents through these advertisements. The UNESCO report observes that "it is ironic and more than a little worrisome that products such as Complan, Horlicks, Chywanaprash or even toothpastes meant to support wholesome, healthy lifestyles, advertise and support violent programmes which give children gooseflesh and nightmares" (p. 44).

Source

Padgaonkar, Latika (Ed.) *The Killing Screen. Violence on Television and Its Impact on Children. A Public Hearing.* New Delhi, UNESCO, 1999, 72 p.

PressWise Activities around The Media and Children's Rights

The Media and Children's Rights. A practical introduction for media professionals, 1999 (56 p.) is a booklet devised for UNICEF by PressWise. The booklet contains ideas and challenges for media professionals and others with the purpose to generate responsible coverage of children and the impact of adult behaviour and decisions on their lives, as well as to encourage media professionals to consider how best to protect the rights of children and help children play a role in the mass media.

Since 1997, when the charity PressWise (originally set up in 1993) embarked upon a joint project with the International Federation of Journalists (IFJ) to improve awareness of child rights issues, it has undertaken a range of activities related to children and media. Among the new projects are "Representing Lost Childhood", a 2-year international partnership project sponsored by the Diana Princess of Wales memorial Fund, providing training around issues of representation for children affected by war and other forms of physical and psychological abuse, especially dealing with the long-term consequences. The intention is to incorporate 'training of trainers' so that the modules can be further adapted for local ownership and use in the future by NGOs, training organisations and media unions in different countries.

Within the framework of this project, PressWise has during 2000 run:

- a workshop for print and broadcast journalists in Riga, Latvia, on reporting about the sexual exploitation of children;
- a pilot project in New Dehli, India, including training adults and children in radio production; assisting NGOs to deal with media; and sensitisation of journalists to the concerns of homeless children and children affected by violence;

- workshops for media professionals in Skopje, Macedonia, in Tbilisi, Georgia, and in Yerevan, Armenia, on reporting on abuses of children's rights and coverage of children affected by violence.

Further plans are, e.g., a radio workshop in Peru and workshops for the World Health Organization.

Source

http://www.presswise.org.uk

Communication and Child Rights in The Philippines

In The Philippines, there has recently been a rapid growth of mass media, due to, among other things, the spread of satellites and other technology, expanded rural electrification, affordability, more liberal economic policies, democratisation, and deregularisation of the media. One of the main strategic elements characterising the communication work of UNICEF Philippines is the emphasis on a voice for children – supporting them to give expression to their concerns and perspectives. Among a range of initiatives are:

- Cassette tapes and CDs of songs that reflect Child Rights issues and actions.
- Briefing journalists, government communications officers and community members on Child Rights and UNICEF's Plan of Action.
- A Sunday radio programme on Radio Manila, *Talakayang Mumos*, for kids and produced and broadcast by children themselves.
- A book by the Philippine Center for Investigative Journalism on how and how not to report about children. Guidelines for media practitioners have also been elaborated on the reporting and coverage of cases involving children, supported by the Special Committee for the Protection of Children and journalist organisations. The guidelines will be incorporated into the Code of Ethics for Radio and Television.
- Establishing citizens groups that monitor television and radio programming to ensure that it complies with the Radio and Television Code as it relates to children. There is a Child News Monitor, as well – a monthly summary and analysis of news reports compiled from local dailies and tabloids about children and women, and submitted to both media and development organisations.
- Children's Television Awards to quality child-friendly television programmes.
- Discussions with Internet Providers, among others, on preventing access to unsuitable sites and promotion of Philippine material for the Internet.

Source

The Drum Beat, No. 34, December 1999, edited by Director Warren Feek, e-mail wfeek@coastnet.com, web site: http://www.comminit.com

EU Minister for Culture: Self-regulation Is Not Enough!

Meeting in November 1999, European Union Ministers for Culture agreed on measures to strengthen the protection of minors from harmful audiovisual content. They recognised the need to adapt current systems of protection, but emphasised: "The development of new technical means for parental control must not reduce the responsibilities of broadcasters, providers of network access, content, etc."

The Ministers called on the Member States to "keep the effectiveness of current systems for protecting minors under review and to intensify their efforts with regard to educational and awareness measures". Also, they should bring together all parties concerned to "examine ways to achieve greater clarity in the way audiovisual content is evaluated and rated".

The European Commission was urged to do likewise at the European level, as well as examine possible Community actions to support and supplement Member State activities.

Marita Ulvskog, Sweden's Minister for Culture, took a more radical stand, calling for more direct, legislative action: "Certain public interests can be protected by self-regulation, others not. Legislation will be absolutely necessary in the future, too", she declared at the meeting, pointing out the failure of self-regulation with regard to television advertising directed at children.

The EU Council of Ministers has adopted several political documents calling for self-regulation, among these the much-quoted Recommendation on the protection of minors in on-line services (1998). "This focus on self-regulation must not be perceived as a sign of political capitulation. Nobody should think that the children of Europe have been abandoned by their governments. When the market fails to provide adequate protection for children the member states must take action," Ms. Ulvskog said.

During its EU presidency – the first half of 2001 – Sweden will pursue this discussion, she continued. An expert meeting on "Children and young people in the new media landscape" has already been scheduled.

In the course of this year, the European Commission will evaluate the effects of current EU recommendations regarding the protection of minors.

by Anna Celsing, Free-lance Journalist, Belgium

Coming Events

Workshops on Self-regulation of Internet Content

The responsibility to implement the concepts and recommendations of the Internet Content Summit, which was held in Munich, Germany, in September 1999, is in the hands of policy-makers, representatives of the Internet industry, non-governmental organisations and law-enforcement. An international expert network supports this process through the continuation of the work of the Summit. Until the end of the year 2000, Bertelsmann Foundation will organise several workshops:

Profile Development for a Voluntary Self-Rating and Filtering System

GUTERSLOH, GERMANY, SEPTEMBER 2000

Objectives: mobilise "socially relevant" third parties to contribute to an international filtering architecture; develop filter templates ("profiles"); ensure a voluntary nature of filtering on the Internet; and, implement a new culture of responsibility. Target groups: churches, unions, civil liberties organisations, media supervisory bodies, etc.

Internet Responsibility at Schools

GUTERSLOH, GERMANY, OCTOBER 2000

Objectives: identify international best practices; examine needs, concerns and experience of teachers; and, develop guidelines for omni-present and "safe" Internet use at schools. Target groups: teachers, school supervisory bodies, policy makers, etc.

Awareness Raising for a Voluntary Self-Rating and Filtering System

GUTERSLOH, GERMANY, NOVEMBER 2000

Objectives: bring "rating and filtering" to content providers and users; analyse target groups for self-rating; develop marketing strategies; etc. Target groups: stakeholder groups, browser manufacturers, search engines, ICRA (Internet Content Rating Association) partners, etc.

Contact for all workshops:
Bertelsmann Foundation, Media Division
Carl-Bertelsmann-Straße 256
33311 Gütersloh, Germany
Tel: +49 5241 817 281, Fax: +49 5241 816 6908
Web site: http://www.stiftung.bertelsmann.de/internetcontent

27th IBBY World Congress: The New World for a New World – Children's Books for the New Millennium

CARTAGENA DE INDIAS, COLOMBIA, SEPTEMBER 18-22, 2000

IBBY's (International Board on Books for Young People) biennial congresses are the most important meeting points for IBBY members and other people involved in children's books and reading, with plenary sessions, seminars, roundtables, etc.

Contact: Silvia Castrillón, Fundalectura
Colombian Section of IBBY
Apartado 048902, Av. (Calle) 40, No 16-46
Bogotá D.C., Colombia
Tel: +57 1 320 1511, Fax: +57 1 287 7071
E-mail: fundalec@impsat.net.co
Web site: http://www.ibby.org

The 27th Japan Prize: International Educational Program Contest

TOKYO, JAPAN, NOVEMBER 17-24, 2000

The Japan Prize is an international contest that recognises the best educational television in the world and rewards the efforts of educational programme producers.

Contact: Japan Prize Contest Secretariat, NHK
Shibuya-ku, Tokyo 150-8001, Japan
Tel: +81 3 3465 6199, Fax: +81 3 3481 1800
E-mail: japan-prize@media.nhk.or.jp
Web site: http://www.nhk.or.jp/jp-prize

Second International Forum of Researchers: Young People and the Media – Tomorrow. Issues and Outlook.

SYDNEY, AUSTRALIA, NOV. 27-DEC. 1, 2000

Year 2000 Forum will be hosted by the Australian National Commission for UNESCO with organisational support from the Australian Broadcasting Authority. The event will provide an opportunity for a wide range of research to be presented by participants from all over the world. The Forum will promote discussions on a diversity of research and policy issues in all areas of the media, including television, print, radio and the Internet. It will also provide an occasion for dialogue and interaction between members of the research community and representatives of research user groups such as regulators, producers and educators. Main themes of the Forum are: youth production and consumption of media; globalisation and socialisation; policy and regulation of media for young people; and, approaches to research methodologies.

The Australian National Commission for UNESCO is also hosting an Asia-Pacific Youth and the Media Conference (Nov. 26-29) in conjunction with the Year 2000 Forum. The conference will include an exhibition of media production by young people from the Asia-Pacific region as well as presentations and discussion on media-related issues. For more information, e-mail: year2000forum@aba.gov.au

Contact: Research Section, Australian Broadcasting Authority (ABA), Year 2000 Forum
P. O. Box Q500, Queen Victoria Building
Sydney, NSW 1230, Australia
Tel: +61 2 9334 7700, Fax: +61 2 9334 7799
E-mail: year2000forum@aba.gov.au
Web site: http://www.sydneyforum.com

Third World Summit on Media for Children

THESSALONIKI, GREECE, MARCH 23-26, 2001

The third World Summit on Media for Children brings together audio-visual professionals from around the world and aims at the creation of an audio-visual policy supporting the rights of children.

The themes of the Summit are:

- Going global – policies and decision making, shaping the audio-visual future.
- Media for all – promoting cultural diversity in a global world.
- New technologies – presenting promising new technologies and their impact on children's media.
- Children have a say – children's audio-visual rights, audio-visual education.

Media Talks on Children is an on-line service for preparation of the Summit.

Contact: European Children's Television Centre (E.C.T.C.), 20 Analipseos Street, Vrilissia
152 35 Athens, Greece
Tel: +30 1 6851 258, Fax: +30 1 6817 987
E-mail: summit@childrens-media.org
Web site: http://www.childrens-media.org

See also next page.

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New World Congress Against Commercial Sexual Exploitation of Children

A Second World Congress on commercial and other forms of sexual exploitation of children will take place in Yokohama, Japan, December 17-20, 2001. The congress will be hosted by the Japanese Government in association with the Prefecture of Yokohama, in co-operation with ECPAT International, UNICEF and the NGO Group for the Convention on the Rights of the Child.

The First World Congress took place in Stockholm, Sweden, in 1996. Three elements of commercial sexual exploitation of children was brought into focus: child prostitution, trafficking and sale of children for sexual purposes, and child pornography, including on the Internet. The primary purpose of the first congress was to draw international attention to the problems of commercial sexual exploitation of children and to promote the development of national policies and programmes to combat all forms of such exploitation in the specific contexts in which they occur. To this end, 119 countries together with non-governmental organisations and other agencies at the congress considered and adopted a Declaration and an Agenda for Action (available in full on the web site of Swedish Save the Children: http://www.rb.se/engindex.htm).

The main objective of the Second World Congress is to review progress on the implementation by states of the Stockholm Agenda for Action. The congress should also identify the main problem areas in implementation of the Agenda, identify new manifestations of the issue, and share good practices in combating commercial sexual exploitation of children.

"The World Congress in Japan will be crucial for the follow-up of the commitments made in Stockholm", says Helena Karlén, Executive Director of ECPAT Sweden and Vice Chairperson of ECPAT International.

Contact:

ECPAT International (End Child Prostitution, Child Pornography and Trafficking in Children for Sexual Purposes)
Fax: +662 215 8272
E-mail: ecpatbkk@ksc15.th.com

Source

http://www.ecpat.net/second1.htm *and* press release from ECPAT Sweden

New Literature

THANK YOU FOR SENDING PUBLICATIONS AND OTHER INFORMATION

Anderson, Craig A.; Dill, Karen E.: Video Games and Aggressive Thoughts, Feelings, and Behavior in the Laboratory and in Life. *Journal of Personality and Social Psychology* 78(2000)4, ISSN 0022-3514, pp. 772-790.

British Film Institute: *Making Movies Matter. Report of the Film Education Working Group.* London, British Film Institute, 1999, 70 p. + app. 24 p., ISBN 0-85170-766-1.

Childnet International: *Promoting Safe Use of the Internet. How to Communicate Messages about Safe Use of the Internet to Parents, Teachers and Children Across Europe. Final Report.* London, Childnet International, 2000, 29 p., + app. 1 p., (Safe use of the Internet, Awareness programme).

Durkin, Kevin; Aisbett, Kate: *Computer Games and Australians Today.* Sydney, Office of Film and Literature Classification, 1999, 132 p. + app. 23 p., tab., fig., bibl., ISBN 0-642-70461-9.

International Bureau for Children's Rights: *International Dimensions of the Sexual Exploitation of Children. Global Report.* International Bureau for Children's Rights, 1999, 66 p. + app. 49 p., ISBN 0-9686330-0-5.

King, Cynthia M.: Effects of Humorous Heroes and Villains in Violent Action Films. *Journal of Communication* 50(2000)Winter, ISSN 0021-9916, pp. 5-24.

Löhr, Paul; Meyer, Manfred: *Children, Television and the New Media. A Reader of Research and Documentation in Germany.* Munich, University of Luton Press, 1999, 447 p., ISBN 1-86020-567-4, (Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen (IZI), Communication Research and Broadcasting; 13).

Pecora, Norma: *Children and Television. Communication Research Trends. A Quarterly Review of Communication Research,* 19(1999)1-2, spec. issue, ISSN 0144-4646, 80 p.

Potter, James W.; Smith, Stacy: Consistency of Contextual Cues about Violence Across Narrative Levels. *Journal of Communication* 49(1999)4, ISSN 0021-9916, pp. 121-133.

United Nations: *Children's Rights and the Media. In Light of the Convention on the Rights of the Child.* United Nations, 1999, 9 p. (The High Commissioner's Plan of Action to Strengthen the Implementation of the Convention on the Rights of the Child, 20 Nov 1999). Note: Discussion paper.

Valkenburg, Patti M.; Cantor, Joanne; Peeters, Allerd L.: Fright Reactions to Television. A Child Survey. *Communication Research* 27(2000)1, ISSN 0093-6502, pp. 82-100.

van der Voort, Tom; Beentjes, Johannes: *Children and Media. Trends in Communication* (1999)2, spec. issue, ISBN 90-5352-281-6, ISSN 1383-8857, 127 p.

The UNESCO International Clearinghouse on Children and Violence on the Screen

In 1997, the Nordic Information Centre for Media and Communication Research (Nordicom) set up an international clearinghouse on children and violence on the screen, financed jointly by the Swedish Government and UNESCO.

The Clearinghouse aims to expand and deepen our understanding of children, young people and media violence, seen in the perspective of the UN Convention on the Rights of the Child. The prime task is to make new knowledge and data known to prospective users all over the world, with a view to informing relevant policy decisions in the field, contributing to constructive public discussion of the subject, and furthering children's competence as media users. It is also a hope that the work of the Clearinghouse will stimulate further research on children and the media.

The UNESCO International Clearinghouse on Children and Violence on the Screen focuses on the following areas:

- research on children, young people and media violence
- children's access to the media and their media use
- media education and children's participation in the media
- pertinent legislation and self-regulating initiatives.

The Clearinghouse is user-oriented, which means that our services are offered in response to demand and are adapted to the needs of our users — researchers, policy-makers, media professionals, voluntary organisations, teachers, students and interested individuals.

Central to the work has been the creation of a world-wide *network*. The Clearinghouse publishes a *yearbook* and a *newsletter*. Several *bibliographies*, and a register of *organisations* concerned with children and media, have been compiled. This and other information is available on the Clearinghouse's *web site*: www.nordicom.gu.se/unesco.html

The Clearinghouse is located at Nordicom

NORDICOM is an organ of co-operation between the Nordic countries – Denmark, Finland, Iceland, Norway and Sweden. The overriding goal and purpose is to make the media and communication efforts undertaken in the Nordic countries known, both throughout and far beyond our part of the world.

NORDICOM is funded by the Nordic Council of Ministers.

NORDICOM uses a variety of channels – newsletters, journals, books, databases – to reach researchers, students, decision-makers, media practitioners, journalists, teachers and interested members of the general public.

NORDICOM works to establish and strengthen links between the Nordic research community and colleagues in all parts of the world, both by means of unilateral flows and by linking individual researchers, research groups and institutions.

NORDICOM also documents media trends in the Nordic countries. The joint Nordic information addresses users in Europe and further afield. The production of comparative media statistics forms the core of this service.

The UNESCO
International Clearinghouse
on Children and Violence on the Screen

Göteborg University

Nordic Council of Ministers

NORDICOM
Göteborg University
Box 713
SE 405 30 GÖTEBORG

Tel. +46 31 773 10 00. Fax +46 31 773 46 55

E-mail: nordicom@nordicom.gu.se

News from ICCVOS 2000

The UNESCO International Clearinghouse on Children and Violence on the Screen

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Media Literacy and Children's Participation 17

Regulation and Self-Regulation 20

Coming Events 22

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We welcome...

researchers, policy-makers, media professionals, teachers, voluntary organisations and interested individuals to the Clearinghouse information network. As a participant you will receive our publications (in English) with the contributions of other network participants from all parts of the globe. (Participation is free of charge.)

***The value of the Clearinghouse as a forum** rests in the breadth of its coverage and the commitment of its participants. In short: the more relevant information we gather, and the more who contribute from all continents, the better our services.*

***We are interested in** research related to children, young people and media violence, children's access to media and their media use, media education, media for children, children's participation in the media, and in documentation of measures and activities of relevance to this field.*

***News briefs and short articles to our newsletter**, "News from ICCVOS", will be greatly valued, as will notices of coming and recent conferences, seminars and other events; of new publications; and of active associations and organisations with children and media in view.*

***We are also grateful for receiving relevant publications and materials** – if possible, two copies of each, please! They will be documented at the Clearinghouse into a growing knowledge base for overviews, compilations and bibliographies of interest to various groups of users.*

***As for publications and materials in other languages** than English, French, German and Spanish, we kindly ask you for complementary translations of the titles.*

***We look forward to hearing from you,** not least regarding any requests or suggestions you may have concerning Clearinghouse services. And we hope that you will appreciate our efforts – as a means of making your own work known in wider circles, and as a way to keep abreast of others' work.*

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Web site:
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Director: Ulla Carlsson

To contact the Clearinghouse

Editor and Scientific Co-ordinator:
Cecilia von Feilitzen
Tel: +46 8 16 28 64
Fax: +46 8 661 03 04
E-mail: feilitzen@jmk.su.se

Assistant Editor: Catharina Bucht
Tel: +46 31 773 49 53
Fax: +46 31 773 46 55
E-mail: catharina.bucht@nordicom.gu.se

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Outlook from Russia

Media Discourse on Children of Modern Russia

by
ANNA SOSNOVSKAYA
Ph.D., Researcher
St. Petersburg State University
Russia
E-mail: anna@chance.ru
Web site: http://
www.shortway.to/annas

Within the framework of a larger research project,[1] I perform discourse analyses of material in Russian magazines. The approach aims at revealing the socially determined aspects of mainly visual material, seen in its textual and societal contexts. I examine the basic messages and stereotypes forming the public discourse on many topics. To reveal the public discourse, I look for so-called binary oppositions, and combine this method with linguistic and paralinguistic ones. Discourse analysis allows understanding of the structure of an image or a text – its idea – and also discovery of the alternative points of view conditioned by the context.

I have chosen to study five political magazines. In these magazines one seldom encounters photos of children or youth, and articles devoted to children are even fewer. Let us here, as an example, consider the longest article about children, entitled "Stanichniki" (Inhabitants of Cossack Settlements), which appeared in the well-known and popular magazine *Ogonyok*, No. 34, November 1999 (also published at http://www.ropnet.ru/ogonyok).

The Article

Binary oppositions in material about children often seem obvious and clear. Visual and textual material constructing children is more simplified and unequivocal than material about adults, at least we assume so, because education, influence and control of children have concrete meanings with little variation.

In the given article, there are two images of children (in the whole issue there are more than 15 depictions of adults). One photo is a portrait of two 6- to 7-year-old boys in military uniform, the other shows eight boys of the same age and dress, standing in a church, their caps in hand. The few photos of children in these kinds of socio-political magazines are mostly advertisements, or are related to possible problems in the future. If the text directly represents children, it is as a rule about certain groups: orphans, invalids, patients, the socially unsuccessful, etc. – seldom about average children. The article in *Ogonyok* is in one sense about average children, but they can be from socially unsuccessful, incomplete families. To send children to a military school for their education and to live is, namely, a rather common practice in today's society, especially for children from military or socially deprived families, as well as for orphans. During the Soviet era, as well as before the revolution in 1917, the practice was more widespread, and the pupils had many privileges. After reorganisation of society, that is, during the Perestroika period of Gorbachev, studying in such institutions became less prestigious. But recently the phenomenon has regained its prestige, with the consequence that admittance to military schools is no longer easy. When terminating these schools at the age of 16, the graduates, as a rule, enter the army or military institutes to become officers.

The article is about the situation of nationalism – a severe problem in Russia connected to violence and war. The two images of small boys in army uniforms soften a serious problem. Children instil hope that all will work out for the best. The military uniform is neutralised by cheerful and naive faces. There is, however, a difference between the portrayal of child cadets during the Communist era compared with these two contemporary pictures. Photos of organised child cadets were very typical of the Soviet era; thus the oath, holidays, and parades were represented. But, as mentioned, one of the two photos in *Ogonyok* represents uniformed children standing – non-organised but attentive – in a church. There is a discord, which gives rise to a patriotic feeling (among other things, the tradition of the early Imperial army is revived). It is a discursive contrast, as traditions of three Russian periods collide – the Imperial, the Soviet, and the Modern period.

Questions and Answers

What are the basic problems related to children that arise in the text, and what are the solutions?

The questions are: Is military education in institutional barracks necessary for children? Do children then grow up to be at war? How will they behave at war? On whose side will they be at war? Will our children be dangerous in the future or facilitate peace and cohabitation among peoples? How should children be brought up?

The author himself does not give the answers; he doubts if this education is good or bad. Nevertheless, when studied in-depth, the text answers the questions unequivocally.

The answers are: We prepare for war with the world and our children should be able to be at war. Cossacks (in former times hired for and educated in military estates) are unreliable and dangerous. It is better to send children away to military schools based on the traditional Soviet model.

What is underlying this material? Proposed oppositions are 'girl', 'family', and 'individuality'. The boys are necessary for war. They are "gun meat" (Leo Tolstoy *War and Peace*). The politics for girls is another, they require special consideration. Boys are separate from girls. There are no common games, and their education differs.

The boy answers for acts of the father, bears for

Note

[1] The project, called "Comparative Time Tableaux 1999-2002", is led by Professor Jan Ekecrantz, Stockholm University, and Associate Professors Tom Olsson and Patrik Åker, University College of Södertörn, Sweden.

The "time tableaux" approach has been developed for the synchronic empirical study of relationships between texts and contexts in different historical situations. This project extends the approach to encompass comparisons between synchronous media output and performance in different national systems. The material will be used for the study of discursive media practices, media intellectuals, constructions of 'the Other', mutual images between the countries, local news representations of major national events, etc., in all the countries involved in the project.

him the insults and violations of the past. "And you are a fool, and your father is a dirty dog!" So the extraneous old man swore and beat the boy. Family education is not meant for boys. They are given away to military boarding schools – to live there, be brought up and trained.

Their individuality is neither visible nor cared about. Children are perceived as having a (military) weight and value in the text. The text here deals with a group of children – identical in sex, age, social origin, physical and mental conditions. What can be seen of their individual features? That the soul is still pure, sinless, the mind is open, naive, but also a good ground for any ideology. Children have potential vicious bents (which are determined socially) – they can drink alcohol, smoke, and swear. The senior comrades sent to Chechnya have betrayed their native land; they were drunk and ran up against the enemy on the first evening.

Conclusions

What basic messages follow? That children have a fragile body and a pure soul. That they are like clay – can be moulded into anything. They are weak and without will. Children answer for their parents. Children are silly and naive. They are vicious. Adults do not trust them. Children are dependent on adults. They can be manipulated and commandeered, forced to do things. Children (one's own and others') can be offended and they fight, when they want. Children should be supervised.

It is necessary to be afraid of children, if someone has organised them. ■

Street Children and Journalists –

Aspects of Co-operation

by
ROUZANNA IVANIAN
Researcher
Faculty of Journalism
St. Petersburg State University
and
Faculty of Social Technologies
St. Petersburg State Institute
for Service and Economy
Russia
E-mail: rivanian@yahoo.com

The issue of street children is thought to be one of the most serious problems in today's Russia. Different structures, agencies and institutions are responsible for this issue, but their activities are insufficient. Mass media do not stay away from the attempts to solve the problem. However, the input of mass media has both good and bad points. Some specialists even think that projects aiming to help street kids would work better if media were not involved in them at all. According to them, mass media bring about an emotional explosion related to the issue that has mostly negative consequences. My research in Saint Petersburg would seem to support this opinion.

Articles or TV and radio programmes on the issue of street children are mainly of two types. One type is when the journalist emphasises the work of one or several social institutions helping street children (a shelter, drop-in-centre, children's home, etc.). Most articles of this type include hopes that the situation will improve for some children (scandal stories about certain institutions excluded). The other type is when major attention is paid to the whole situation, on the level of the city or region. These stories are mostly emotional and dramatic and include, simultaneously, many statistical figures. However, articles or TV and radio programmes of both types are, as a rule, also based on "human stories" about the lives of concrete children. And there are special difficulties associated with obtaining this kind of information.

Lack of Time, Business, and Diminishing Hope

The average journalist usually has little time to establish close relations with a street child, something that would encourage the child to be honest and open with this unknown adult. Taking into account the possible social and psychological characteristics of these children (they often do not trust adults, could have developmental disabilities, etc.), in all likelihood the child will provide the journalist with only a minimum of personal information. He or she will certainly try to keep secret information about involvement in prostitution or drug use. In order to obtain more personal information on the street child, journalists usually ask social workers or other children who are close to the child. The ethical question about increasing the amount of information through other channels without the street child's permission is solved by the journalists themselves.

In their attempts to draw public attention to the problem of street children, mass media often become an unsteady stone on the path towards solving this problem. For example, too much attention focussed on some street kids, and the hunt for trustful interviews with street children, is often the result of business transactions between the journalist and the street child. Street children try to make money by talking about their lives with a journalist, showing their shelters, allowing pictures, etc. Journalists, especially foreign ones, often provoke such behaviour by paying money for the information service. The consequence is that the children start to make up personal stories aiming to get more money. It also results in some children developing parasitic aspects of their character.

Feeling great attention from the adults, some street children, who do not get these warm feelings from their parents, start to believe that their pres-

ence on the street places them in the centre and makes them unique. Being taken to a shelter – where there are no "cameras and theatre lamps" – means, therefore, that these children return to their street adventures very fast. And afterwards it is harder for a social worker to get into close contact with them.

The third negative aspect is that after telling, say, for the tenth time the story of his or her life to different journalists, the street child begins to lose hope that journalists and adults in general can help him/her. It is apparent to the street children with whom I talked, that adults are mainly trying to reach their personal aims with the assistance of street kids. This aspect does not at all help social workers dealing with street kids.

So, despite the active position of many media in their coverage of the problematic issue of street children, the methods used by journalists often do not improve the situation for real children, but instead give rise to additional problems for the social workers trying to help them. ■

Violence in Russian Films and Programmes

According to Alexander Fedorov, Professor at Taganrog State Pedagogical Institute, Russia, violence in Russian films in the 1910s was most often found in detective stories, mystery and criminal drama, and melodrama. From the 20s, however, the most common violent genres have been war films, so-called historical and revolutionary drama, and adventure films. In broad outline, this was true until the mid-80s.

Then, from the beginning of "perestroika", the Russian censorship gradually lost its power. Russian film creators began to turn to previously forbidden genres and topics. In the early 90s, the "reform period", violence became a main element in Russian thrillers, criminal, horror and detective films (and exists in other kinds of drama and comedies, as well). A content analysis made by Fedorov of all feature films produced in Russia during the 90s (1,041 films) showed that 43 per cent contain violent scenes. And the kinds of titles had changed. During the 90s, 23 films contained the word 'death' in the title, the same figure as during the preceding seventy years. Other aggressive words, such as 'murder', 'to kill', 'war', 'enemy', 'to shoot', are also frequent in Russian film titles in the 90s.

Most of the Russian films produced in the 90s were not shown in cinemas but aired on different TV channels, not infrequently during prime time.

Another content analysis of violence on Russian TV during one week in January 2000, made by the same researcher, indicates that serious, graphic violence in news and so-called reality-programmes (about murder, other crime and accidents) are aired around the clock. Fiction series and films with serious, graphic violence are more often broadcast only after 10 p.m., but relatively frequently also during prime time when children are watching. In Russia there is no regulation of TV with the aim to protect children.

Source

Alexander Fedorov: "Ungdom og russisk filmvold (Young People and Russian Film Violence)", *Media i skole og samfund*, March, No. 1, 2000, p. 16-23.

Film Violence: Attraction and Repulsion

by
KIRILL TARASOV
Senior Researcher
Research Institute of Cinema Art
Moscow
Russia
Fax: +7 95 299 5679
E-mail: k.tarasov@23relcom.ru

The entrance of Russian mass media into the market has radically transformed the spectrum of films offered. The professional consciousness of film practitioners has similarly undergone profound changes. Viewers, including children, are regaled with pictures filled with violence, cruelty, and gore. This is done out of a conviction that the audience likes such a spectacle, that the films meet its expectations. Is this really so?

The Views of Russian Teenagers

A questionnaire survey, conducted by the Research Institute of Cinema Art among 510 students from 9th to 11th grades (14–17 years old) of 30 Moscow schools (52 classes) in late 1995, showed that with respect to violent films the young viewers formed three groups. The first (55%) comprises "hyperactive" consumers of violent fare. Half or more of the films they had seen in theaters or on television and video during four weeks prior to the survey contained violence. The second group (11%) includes "active" adherents to aggressive films. Violence is included in one-third of their chosen film repertoire. The third group (24%) constitutes young people with "moderate" attachment to movie mayhem, this group having watched "only a few" violent films during the four-week period.

As can be seen, young people expose themselves to a large amount of film violence. Yet, most of them are not very satisfied with it. Only about 5 percent "very much liked" the violent films they had watched during the period, and about one quarter "liked" them. Instead about 40 percent estimated them as "so-so", 13 percent voiced their "dislike", and 4 percent said that they "very much disliked" them.

According to the viewers, the perception of violence in motion pictures engenders three kinds of emotions: positive (admiration, delight, amazement), negative (anxiety, alarm, fear), and neutral (indifference). Positive emotions most often accompany viewing of martial arts, such as karate, kung fu, etc. (among 62% of the youngsters). One-on-one fist fights prompt positive emotions almost as often. The third place (46% of the "votes") concerns destruction wrought by modern weapons. Viewers perceive the last kind of media violence as highly abstract, which may be why its influence on their positive feelings is less.

Negative emotions are most often experienced at the sight of cruelty on the screen (admitted by roughly half of the students). Among a similar number, negative emotions surface when watching consequences of violence such as gore, disfigurement, lethal suffering, etc.

A special note should be made about the 18-20 percent who, in contrast to most of their peers, experience positive emotions while viewing demonstrations of cruelty, gore, disfigurement, etc. This kind of response is more frequent among young viewers who do poorly at school, and those who are not interested in reading. Could this indicate a disposition to compensate for one's academic shortfall with a readiness to exercise brute force?

Neutral responses apply to all kinds of violence mentioned above, each type eliciting neutral reactions among one-fifth to one-third of the young audience. The reason for this indifference may be that these young viewers pay attention not so much to forceful resolutions of dramatic conflicts as to twists of the plot, relationships among characters, and the like.

Feelings Towards the Hero

As far as the violence inflicted by the hero is concerned, his skill at martial arts elicits positive emotions such as admiration, sympathy, and interest among 68 percent of the youths. About half of the juveniles cheer the hero's prowess in handling guns and side arms.

Concerning the hero's cruelty and hostility, half of the young viewers respond negatively, i.e., with indignation, disgust, etc. However, positive reactions to the hero's cruelty are not rare, but found among 20 percent of the students. What may weigh with this group is that the antagonist is often portrayed as so repulsive that cruelty toward him seems fairly justified to some viewers. Furthermore, there may be certain favors, great at times, toward the hero who resorts to violence for a good cause.

While watching Russian violent films, 11 percent of the young viewers "always" or "often" identify with the violent hero. For foreign films, such identification is more common (20% of the viewers). This is partly due to the youngsters' more regular consumption of imported film violence, and to the popularity of Jean-Claude van Damm, Arnold Schwarzenegger, Sylvester Stallone, and the like.

Identification with Russian violent heroes occurs "from time to time" for 22 percent of the youths. An equally large proportion identifies "from time to time" with protagonists of foreign violent movies. Only "seldom" do 60 percent identify with the heroes of domestic violent films, the corresponding figure for foreign violent heroes being 53 percent. These figures suggest that during exposure to violent films a certain mental distance may be created between the protagonists and the audience. Most young viewers may, thus, perceive mass-mediated violence in a detached way.

Identification with violent heroes is not always limited to instances of viewing. Violence may, as it were, step off the screen and become reality. After seeing any Russian violent film, a small number (7%) of the teenagers admit to wishing to be like the aggressive protagonist, even if only in certain respects. Foreign violent heroes evoke this wish among 17 percent of the students.

The Future

If there were less violence on the screen, would the influence of the film repertoire significantly shift toward repulsion or attraction? Young people's opinions on this vary. "Films would become more interesting" is the verdict of slightly more than one quarter. The opposite conclusion is found almost as frequently. Every fifth young person thinks that the change would not affect the appeal of films, whereas every fourth youngster is uncertain. These differences in opinion imply that should the stratum of violent films be amplified, the forces of both repulsion and attraction that the film repertoire exerts on young people would, at best, be equally strengthened.

To call for the expurgation of violence from motion pictures would be naive. Being prominent in human history and constituting one of its propellants, it did not appear by accident in the first films by Louis Lumiére. However, the form in which he couched violence was harmless and blandly humorous as in, for example, *L'arroseur arrosé* (1895). If the picture of the world in film did not have any place for violence, it would be as mythological as that which cinemas, television, and video offer today. Instead, it seems more warranted to discuss the possibility of criteria for a reasonable representation of violence on the screen. ■

A Russian Web Site on Media Ecuation

The first Russian web site on Media Education – www.mediaeducation.org.ru – opened in February 2000. It is both in Russian and in English. The creator, Professor Alexander Fedorov, welcomes visitors and viewpoints (e-mail: alex@fedor.ttn.ru).

Media Education in Russia: Past and Present

by
ALEXANDER FEDOROV
Professor Dr.
Taganrog State Pedagogical Institute
Taganrog
Russia
E-mail: alex@fedor.ttn.ru

In Russia, most teachers in media education prefer to analyse the aesthetic and artistic values of films and TV programmes along with their audiences. Media educators are also working in close co-operation with cinema clubs. I will explain this situation from a historical perspective.

Cinema Clubs

The Russian Association of Cinema's Friends still existed in the 20s, as did film clubs and cinema education in schools and universities. However, almost all of this activity was liquidated under Stalin's regime.

After the country had passed from Stalinism to a gentler version of totalitarianism, a new history of Russian media and cinema education started at the end of the 50s, and the first new cinema clubs appeared in the 60s. Members of these clubs wanted to watch and discuss both classic silent films and modern philosophical and experimental films that did not appear on the mass screens. In the 60s and 70s, foreign films were a rarity in Russia, which is why cinema club members also eagerly attended the occasional week-long screenings of European and American films in the large cities, especially the Moscow International Film Festival which began in 1959.

Officials of the Ministry of Culture regarded the cinema club movement with great suspicion, considering such clubs an undesirable source of "uncontrolled thought" and a reflection of "the hostile influence of the West". The cinema clubs always felt the pressure of authoritarian censorship. They were long forbidden to join the European Federation of Cinema Clubs, to create their own federation, and to exchange films with Western countries.

A Federation of Clubs and an Association for Media Education

The changes began in 1988 when a federation of cinema clubs was founded in Moscow, uniting thousands of film enthusiasts from different cities. With that event we were delivered from the prohibitions of the cinema authorities and their dictatorship over the film repertoire. On this occasion, Dr. Gennady Polichko organised the Cinema Lycée in Moscow and a course for cinema teachers. Moreover, since cinema teachers had stopped hoping for governmental charity, the Russian Association for Media Education, now including approximately 300 members, was founded.

Media education is also developing in the Russian provinces, in cities such as Kurgan, Tver, Rostov, Samara, Voronezh and Novosibirsk. At the Taganrog State Pedagogical Institute, a course in media and cinema education has been offered since 1981. Its future teachers are not only preparing lessons on media materials but also watching films. To fulfil the diploma requirements some of them focus their theses on media education. Upon employment at the Institute after graduation, some of them organise the school cinema clubs, discussing classic and modern films with the new students.

A Languishing Audience

Today, the Russian economic crises determine the cinema clubs' conditions. A provincial cinema club can only infrequently allow itself the luxury of ordering from Moscow an expensive copy of a film by a famous director, not to mention paying for import and translation. The cinema club audience is diminishing. At the end of the 70s, these clubs showed films by Federico Fellini, François Truffaut and Ingmar Bergman in halls with 500 seats, and the "sold out" notice was always posted. But many visitors to cinema clubs of that time were also looking for something "banned", "erotic" or "scary" – and in the 90s there are great numbers of foreign, usually American, thrillers, horror films and erotic melodramas in public circulation. Most of the audience has switched over to TV, video, DVDs and Internet. Only true enthusiasts stay in the cinema clubs.

While Moscow presents many class A films in the theatres, the provincial clubs nowadays mostly watch video cassettes. Yet, cinema clubs are becoming almost the only places where people outside Moscow and St. Petersburg can see European films, as these are forced from the mass repertoire by American productions. European films are deemed too boring and intellectual by young viewers, "educated" as they are on American B movies and, thus, seeking films including incessant action associated with murder, fighting and other violence.

Media Education Continues the Film Tradition

However, in spite of numerous difficulties, Russian media education is developing, and with this movement, the cinema clubs are surviving. Thanks to this, students and other interested people, even in the provinces, still have a chance to see the works of the screen masters. ■

A Russian Book on Film Education

Alexander Fedorov: *Cinema Art in the Structure of Russian Modern Arts Education* (in Russian). Taganrog, Taganrog State Pedagogical Institute, 1999, 68 p., ISBN 5-87976-162-2.

This book – the result of research supported by a grant from the Russian Ministry of Education, the Section of Basic Research of Humanities – is the first Russian book ever on the history, theory and methods of film education.

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Children's Journalism in Russia

by
DMITRY A. RUSCHIN
Dr., Associate Professor, Head of the International Department
Mass Media Center
School of Journalism
St. Petersburg State University
Russia
Fax: +7 812 323 00 67
E-mail: ruschin@DR2709.spb.edu

Radio and TV for children and youth started in Moscow and Leningrad (now St. Petersburg) in the Soviet era during the 30-40s.[1] For example, at the Leningrad Studio of TV, an editorial board for such programmes with three staff members was established at the end of the 40s. In 1951, the first TV monthly magazine *Young Pioneer* was aired. In 1955, Leningrad TV started puppet shows with the popular anchor-doll Televichok. In the 60s, when the staff of the children's and youth department had grown to about 60 members, a great number of children's programmes were broadcast. In the 70s, *The Tournament SK* was considered the best programme. Today, St. Petersburg TV and Radio Company also air many programmes for children, including, e.g., *Bolshoy festival* (The Great Festival), *Kogda ya byl malenkim* (When I Was a Child), and *Tsvety zhizni* (The Flowers of Life).

Newspapers and Magazines

However, press media for and by children also have a strong tradition in Russia. The first newspaper for children, *Kaleidoskope*, was founded in 1860 and existed for two years. The children's writer and translator Sofia Petrovna Burnashova was its editor and publisher.

At the beginning of the 20th century, there were several small-scale papers for children in many regions of Russia. One example is a weekly newspaper in Moscow called *Gazetka dlya detey i younoshestva* (Small Newspaper for Children and Youth), published from 1910 to 1915. Its first editor and publisher was A.P. Korkin, its second A.S. Panafidina. The content was diverse with sections such as "Chronicle of Russian Life", "Foreign Life", "Sports", "Science and Entertainment", "Aviation", "Theatre and Arts", "Post Office Box", etc.[2]

The oldest newspaper for young people in Petrograd (after that Leningrad, now St. Petersburg), *Smena* (Shift), was founded on the 18th of December 1919.

A special event took place on the 31st of August 1924, when the first issue of the newspaper *Leninskiye Iskry* (Lenin's Sparks) was published in Leningrad.[3] This newspaper consisted of articles written by "detkors", children's correspondents – although famous Russian writers and poets were also published in the paper (e.g., Korney Chukovsky, Samuil Marshak, Maksim Gorky, Arkady Gaydar, Boris Zhitkov, Vitaly Bianky, Leonid Panteleev, and Lev Kassil). In 1992, after the collapse of the Soviet Union, the paper was renamed *Pyat Uglov* (Five Corners) according to the outcome of a discussion among its young readers. In September 1999, there was a large celebration of its 75th anniversary. The present editor-in-chief is Alexander Malkevich. The newspaper has, during its entire existence, taken many initiatives, such as mass sporting events, dining rooms for children, young talents' competitions, historical tours, etc. In spite of close ideological control by the Communist Party, the paper has always been interesting to and extremely helpful for several young generations.

Otherwise, there was a general system of children's newspapers in the USSR with *Pionerskaya Pravda* in Moscow as the leader.

During Soviet times, several magazines for children – such as *Iskorka* (The Small Spark) and *Kostior* (Camp-fire) in Leningrad, and *Veselye Kartinky* (Merry Pictures) and *Murzilka* in Moscow – were also introduced.

During the "perestroyka" period (1985-1991), there were many new opportunities for children's media. But after the disintegration of the Soviet Union, the serious political and economic crises in society caused numerous problems also for the media. However, by the end of the 90s, many educational institutions, school classes, hostels, children and youth organisations, authorities, companies and private persons have started publications of their own.[4]

Education for Young Journalists

At the Mass Media Center of the Faculty of Journalism, St. Petersburg State University, there are both preparatory courses and a "Maliy fakultet zhurnalistiky" (Small Journalism Faculty) for very young journalists and future applicants. The Faculty publishes a newspaper called *Dvazhdy dva* (Twice Two) containing stories by these young journalists. And in March 2000, the Moscow and Finnish offices of UNICEF, with the assistance of the Social and Information Youth Centre, arranged a press conference in St. Petersburg for journalists under 18 years of age. ■

Notes

1. B.V. Pavlova "Nekotorye napravleniya detskogo veshchaniya na LST v 40-60 gg.", M.V. Sytnik "Dlya detey – zhnachit luchshe (Khronologiya razvitiya veshchania dlya detey na Leningradskoy Studii Televideniya 1938-1975 gg.)", *Sredstva massovoy informatsii v sovremennom mire, 1998*. Sankt Petersburg, 1998, p.152-154, 156-158.

2. B.E. Skovorodnikova "*Gazetka dlya detey i younoshestva* (1910-1915) – spetsializirovannoye izdaniye dlya detei", *Sredstva massovoy informatsii v sovremennom mire, 1999*. Sankt Petersburg, 1999, p. 104-105.

3. *Pyat Uglov*, 23 September, 1999.

4. Examples of such newspapers are *Shkolyar, Bolshaya Peremenka, Dvazhdy dva ravnyaetsya pyat, Kastalia, Kuryerchick, Novaya molodezhnaya gazeta, Pokoleniye, Tyapa, Chadushky,* and *Yuniy biolog*. Examples of such magazines are *Dlya talantlivykh detey i zabotlivykh roditeley, Zagadky i krosswordy Sovenka, Model- kopiya, Optimist, Romanito i Syuzi, Sovenok,* and *Tik i Tak*.

Ynpress – Russian Youth Agency of News and Information

Since 1990, children and teens from all parts of Russia have their own agency of news and information called Ynpress. In the 80s, there were many groups of young journalists in different parts of Russia. Teenagers wanted grown-ups to read about their problems through articles in newspapers and magazines. There was also a wish among the groups to start their own newspapers. Through the

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efforts of Sergey Tsymbalenko, a journalist working at the *Pionerskaya Pravda*, this is now possible. To date there are more than 60 children's newspapers in Russia.

Open to anyone who is interested, the agency gives an opportunity to practise journalistic skills. Members of Ynpress write for their peers about youth news, facts, children's rights, etc., in their own newspaper *Ynosheskaya gazeta*, or *YG*, and in the literary journal *Nedorosl*. About ten adult co-workers, mainly professional journalists, help the young staff of about 50 children to gain experience and solve financial or organisational problems.

Ynpress is a public organisation; its projects are supported financially by government establishments and other organisations. It is also co-operating with representatives of UNICEF in Russia, the Department of Mass Media, the Ministry of Education, and the Moscow State University's journalism faculty.

Beside publishing its own newspaper, Ynpress is involved in different projects such as exhibitions, concerts and an annual festival called "Children for Children" where children perform. Another regular event organised by Ynpress is the "School of the Young Journalist". On this occasion representatives from different youth press services in Russia and abroad meet and exchange experiences. In August 2000, the forum took place in Zvenigorod and was attended by about 350 teenagers. One result of the forum was the creation of The League of Young Journalists of Russia – a trade union for young journalists.

The most recent project of Ynpress is "Young People's Information Space on the Internet". This project aims to set up a web site to help young people find relevant social information and provide links to children's newspapers. The web site will organise a discussion forum where children and teenagers can exchange thoughts. It will also be possible to "meet" members of the Russian Government and ask questions.

Source

Irene Ivanova, Editor-consultant RPO Ynpress and the web site: http://www.glasnet.ru/~ynpress/eng/index.html

Visit the Clearinghouse's New Homepage!

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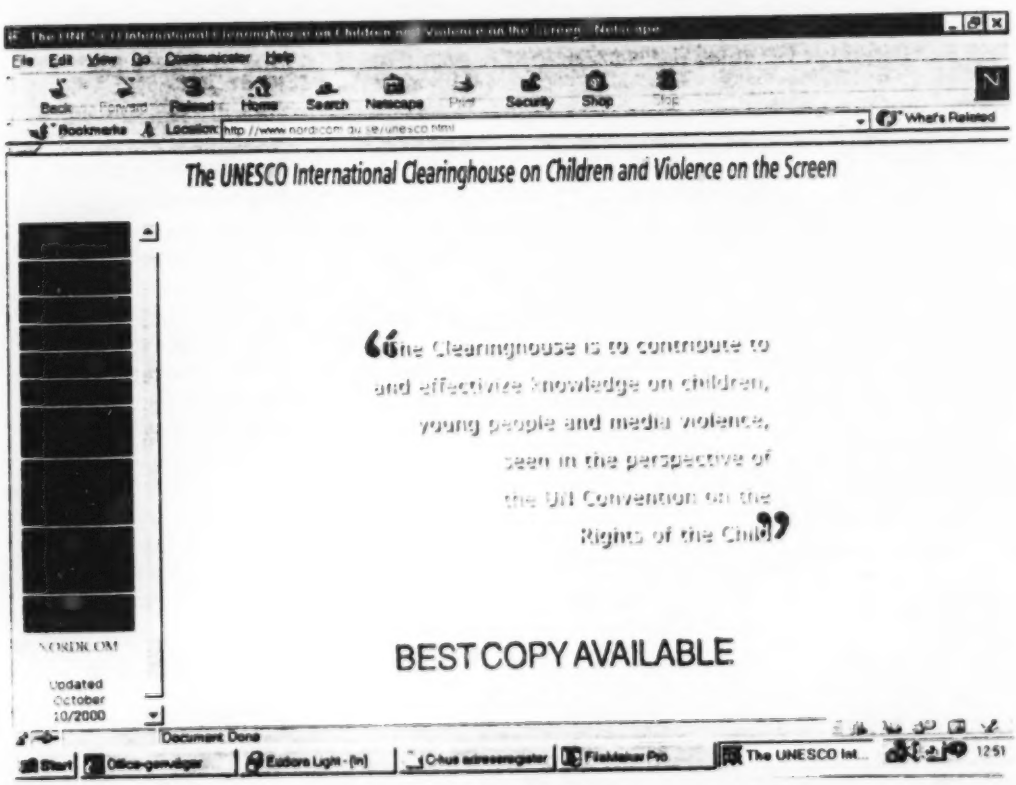
http://www.nordicom.gu.se/unesco.html


The UNESCO International Clearinghouse on Children and Violence on the Screen
"The Clearinghouse is to contribute to and effectivize knowledge on children, young people and media violence, seen in the perspective of the UN Convention on the Rights of the Child"
NORDICOM
Updated October 10/2000
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Media Violence

Norwegian Parents Concerned about Soap Operas

by
ANN-KARIN BLEIVIK
Head of Research
Christian Broadcasting Association
Oslo
Norway
E-mail: ann_karin@kkl.no

What are parents' opinions about violence on TV? Do parents limit their children's TV watching and if so, in what way? These questions were the starting point for a Norwegian study performed during Spring 1999 by Project Watershed[1] and financed by the Norwegian film regulation authority. 324 parents with children between the ages of 2 and 15 participated in the study.[2]

Role Models in Soap Operas

An unexpected finding was that 52 per cent of the parents in the study believe that the body fixation in many soap operas has a more harmful effect on children than TV violence has. One reason for this might be that the TV channels in Norway already practise certain self-regulation concerning TV violence within the watershed between 6 a.m. and 9 p.m. (a period when programming should be suitable for all). Consequently, parents might feel more confident that their children are not influenced by harmful violence during this period.

The parents view the soap operas very negatively and think that they portray an unbalanced view of women. In addition, the parents say that the series focus on the body and sex in an unhealthy way. Thus, parents regard media violence as not only physical. Non-physical violence portrayed in the media can also be harmful, especially to children at an age when they form their identities. This argument is supported by other research, saying that children can find different ideals to imitate in the media. "They have a tendency to focus on those ideals they regard attractive and accepted in their real social environment." (Werner 1994)[3]

Due to the risk of imitation, particular care should be taken, according to the parents. Programmes that show a positive attitude towards life, human values, and non-violence should be given precedence in the schedule.

Violence on TV

67 per cent of parents with children between 2 and 7 years old think there is too much violence in children's cartoons on TV. And more than 80 per cent of all the parents asked say they want a violence-free zone before 9 p.m. on TV. The more children the parents have, the more they agree on this point. At the same time, the parents think there is a difference between violence in news programmes and violence in other programmes. 48 per cent agree on the statement that "violence in news can be accepted", and half think violence in news programs can be accepted to a certain degree.

A majority of the parents have more confidence in national public service TV (Norwegian Broadcasting Corporation, NRK) than in the commercial stations concerning violence. Approximately 60 per cent agree with the statement that "there is less violence on NRK than on commercial channels". The more channels the parents have access to, the more they agree with this statement. The better educated parents agree most with the statement.

Pressure from Older Sisters and Brothers

The study revealed that many parents have problems setting limits for what their children watch, although 42 per cent mean that they do not have such difficulties. Parents with low education find it more difficult to set limits than those with high education. One reason why many parents feel helpless is that pressure from older sisters and brothers results in the younger children watching more than the parents wish.

The morning programs on weekends seem to be the most difficult period in this respect; here the parents have little or no control over what their children watch. Weekends are a time for relaxation, and therefore generally the most difficult time of the week to monitor what the children watch on TV. The more children the parents have, the more TV channels they have access to, and the more TV sets they have, the more difficult the parents feel it is to regulate children's TV viewing.

Whose Responsibility?

Though the parents admit that they have the main responsibility for preventing their children from watching TV programmes containing violence, they want help from the TV channels to filter out elements of violence in the programmes at times when children are watching. The parents find it important that the TV channels continue to practise a watershed between 6 a.m. and 9 p.m. However, it is also of great importance that schools and parents co-operate in finding constructive ways to influence what types of programmes, and how much, children watch. ■

Notes

1. Project Watershed consists of the following organisations: Redd Barna (Save the Children), Norges Kvinne- og Familieforbund (Norwegian Association for Women and Families), Norske Kvinners Sanitetsforening (Norwegian Women's Public Health Association), Organisasjonen Voksne for Barn (The Organisation Adults for Children), Institutt for Kristen Oppseding (IKO) (Institute for Christian Education), Norges KFUK/KFUM (Norwegian Young Men's/Young Women's Christian Association, YMCA/YWCA), Kristelig Kringkastingslag (KKL) (Christian Broadcasting Association), Norges Bondekvinnelag (Norwegian Society of Rural Women), and Nordisk Forum for Barn og Media (Nordic Forum for Children and Media).

2. The study consists of two parts. In the first qualitative part there were focus group discussions with 20 parents. Later a combined qualitative and quantitative study, based on the findings from the focus groups, was performed through telephone interviews. In this part of the study the company Protinus/Norwegian Statistics conducted 119 interviews with parents of children between the ages of 2 and 7, 130 interviews with parents of children between 8 and 15, and 75 interviews with parents of children in both age groups.

3. Werner, Anita (1994) *Barn i fjernsynsalderen Hva vet vi om medienes innflytelse?* (Children in the TV Age. What Do We Know about Media Influence?). Ad Notam, Gyldendal.

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Violence in Animated Films for All

Two researchers at Harvard University conclude that animated films determined to be acceptable also for very young children by the Motion Picture Association of America (MMPA) – and obtainable for purchase or rental on videocassettes – contain a significant amount of violence. They believe that the MPAA should consider changing the current age-based rating system to one based on content, which, according to previous research, is what an overwhelming majority of parents prefer.[1]

The study reviewed both the amount and kind of violence contained in all 74 animated feature films rated G (for the general audience), released in theaters between 1937 and 1999, recorded in English, and available on videocassette in the United States. The first film is Disney's *Snow White and the Seven Dwarfs* and the latest *The King and I*. All films contain some violence. Although the violent content in the films is highly variable, there is a statistically significant increase over time – on average the amount of violence almost doubled during the period.

Note

1. Joanne Cantor: "Ratings for Program Content: The Role of Research Findings", *The Annals of the American Academy of Political and Social Science*, Vol. 557, May 1998, pp. 54-69.

Source

Fumie Yokota, MS, & Kimberly M. Thompson, ScD: "Violence in G-rated Animated Films", *Journal of American Medical Association*, Vol. 283, No. 20, May 24/31, pp. 2716-2720. http://jama.ama-assn.org/issues/v283n20

Joint Statement on the Impact of Entertainment Violence

At the Congressional Public Health Summit in Washington, DC, July 26, 2000, a joint statement on the impact of entertainment violence on children was signed by six groups representing the public health community in the USA. Among the groups were the American Academy of Pediatrics, the American Psychological Association, the American Medical Association, and the American Academy of Child and Adolescent Psychiatry.

According to the statement, well over 1,000 studies, including studies conducted by leading scholars within medical and public health organizations, point to a causal connection between viewing entertainment violence and aggressive attitudes, values and behavior in some children. The effects are complex and variable, but they are measurable and long-lasting, the statement says. Children who see a lot of violence are, for example, more likely to view violence as an effective way of solving conflicts and to assume acts of violence as acceptable behavior. Entertainment violence can also lead to emotional desensitization towards violence in real life. Less research is done on the impact of violent interactive entertainment (video games and other interactive media). However, preliminary studies indicate that its negative impact may be significantly more severe than violence wrought by television, movies or music, why more research is needed in this area.

With this joint statement, the public health community hopes to encourage greater public and parental awareness and an honest dialogue about what can be done to enhance the health and well-being of children.

Source

Web site: http://www.aap.org/advocacy/releases/jstmtevc.htm

Online Victimization

A telephone survey of a representative national sample of 1,501 young people in the USA, ages 10 through 17, *who use the Internet regularly* (at least once a month for the past six months) was conducted between August 1999 and February 2000. The aim of the study, made at the University of New Hampshire and funded by the U.S. Congress, was to find out about online victimization. The results showed *that in the last year*

- 19 percent received a sexual solicitation or approach over the Internet (i.e., request to engage in sexual activities or sexual talk or give personal sexual information that was unwanted or, whether wanted or not, made by an adult);
- 3 percent received an aggressive sexual solicitation (i.e., involving offline contact with the perpetrator through regular mail, by telephone, or in person, or attempts or requests for offline contact);
- 25 percent had an unwanted exposure to pictures of naked people or people having sex (i.e., without seeking or expecting sexual material, when doing online searches, surfing the web, opening e-mail or e-mail links);
- 6 percent were threatened or harassed (i.e., without sex being involved).
- Approximately one quarter of the young people *who reported these incidents* were distressed by them (i.e., youth rated themselves as very or extremely upset or afraid as a result of the incident).

Source

David Finkelhor, Kimberly J. Mitchell & Janis Wolak: *Online Victimization. A Report on the Nation's Youth* by the Crimes Against Children Research Center. National Center for Missing & Exploited Children, Office of Juvenile Justice and Delinquency Prevention, U.S. Department of Justice, 2000, 50 p. The report is also available at the web site: http://www.unh.edu/ccrc

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Children and Advertising

Marketing of Violent Entertainment to Children

In June 1999, President Clinton asked the Federal Trade Commission (FTC) and the Department of Justice, USA, to undertake a study of whether the movie, music recording, and computer and video game industries market and advertise products with violent content to youngsters. Two specific questions were raised: Do the industries promote products they themselves acknowledge warrant parental caution in venues where children make up a substantial percentage of the audience? And are these advertisements intended to attract children and teenagers? The report, which was released on the 11th of September, 2000, found that for all three segments of the entertainment industry, the answers are positive.

According to the report, self-regulation by the entertainment industry regarding violent or explicit content, using rating or labeling, is most important considering the First Amendment protections which prohibit government regulation of content in most instances. After carefully examining the structure of these rating and labeling systems, the Commission studied how the self-regulatory systems worked in practice. The result was that individual companies in each industry routinely market to children products they themselves had given age restrictions, warnings or ratings due to their violent content. The companies' marketing and media plans showed strategies to promote and advertise their products in the media outlets most likely to reach children under 17, including television programs ranked as 'most popular' in the under 17 age group. To take just one of many examples mentioned in the report: Of the 44 movies rated R for violence and that the Commission studied, as many as 35 (80%) were targeted to children under 17. Marketing plans for 28 of the 44 movies contained statements that the film's target audience included children under 17.

Marketing of violent movies, music and electronic games to children, regardless of the industry's own regulation system undermines the credibility of the ratings and labels, the report says. It also frustrates parents' attempts to make decisions about their children's exposure to violent content. The Commission believes all three industries should take additional action to enhance their self-regulatory efforts by

- establishing or expanding codes that prohibit target marketing to children and impose sanctions for violations,
- increasing compliance at the retail level,
- increasing parental understanding of the ratings and labels.

It is underlined that self-regulatory programs can work only if the concerned industry associations actively monitor compliance and ensure that violations have consequences. Continuous public oversight is also required, and the Congress should continue to monitor the progress of self-regulation in this area.

Source

The whole report is available at the web site: http://www.ftc.gov/os/2000/09/index.htm#11

Commercial Activities in US Public Schools

As a consequence of the last ten years' tightened school budgets, there has been a growing visibility of commercial activities in US public schools – followed by increased concern about how this may affect students' learning and purchasing behavior. The Congress therefore asked the US General Accounting Office (GAO) to identify laws, regulations and policies that regulate commercial activities in schools, and to describe the nature and extent of these activities.

According to the GAO report, released on September 14, 2000, state laws and regulations in this field are not comprehensive. This means that in most states, local school officials are responsible for decisions related to commercial activities.

In the 19 elementary and secondary schools visited, the visibility, profitability and type of commercial activities varied, but the following activities were found in all:

- Product sales – mainly the sale of soft drinks.
- Direct advertising – appearing in school corridors, on school buildings, etc. (e.g., on soft drink vending machines and high school scoreboards in the sports facilities).
- Advertising through the media – some schools have, for example, contracts with Channel One, a company providing free television sets and videocassette recorders to schools that agree to air its news show. Other schools have signed up with the company ZapMe! that provides free computer equipment and delivers advertisements through the Internet.
- Indirect advertising – although on a subtle scale. For example, some schools used corporate sponsored educational material but only for a specific purpose and for a limited period of time.

The report concludes that in-school marketing has become a growing industry.

Source

Web site: http://www.gao.gov where the full report No. GAO/HEHS-00-156 is available.

Marketing to Children Harmful, Experts Say

Kathryn Montgomery, president of the Center for Media Education (CME), USA, has joined a prestigious coalition of more than fifty scholars and leaders in pediatric health care, education, child advocacy and communications[1] that sent a letter, dated October 12, 2000, to presidential candidates Al Gore, George W. Bush, Ralph Nader and Pat Buchanan, urging the next president of the United States to take a leadership role to drastically reduce the amount of marketing aimed at children.

Coming on the heels of the Federal Trade Commission's (FTC) report that media companies market violence to children and the General Accounting Office's report that marketing in US schools is a growth industry, the letter cites mounting evidence of the harmful effects of intensive marketing, from childhood obesity to family stress. Children have become big business in the United States. Corporations now spend over $12 billion a year marketing to children, almost double the amount spent in 1992. Today children influence purchases totaling over $500 billion a year.

Stating that "parents need help from policy makers to protect children from this unprecedented and unethical assault", the signers ask the next administration to take steps such as convening a White House conference on corporate marketing and its effects on children; allocating research funds from the National Institutes of Health to investigate the psychosocial and health consequences of intensive marketing to children; and working with congress and state governments to designate schools as ad free zones.

Other industrialized democracies have laws to protect children from the attempts of adults to influence them in this way. For example, Sweden and Norway prohibit television advertising directly targeting children below twelve years of age. In Greece, commercials for toys are banned until 10 p.m., and in Belgium it is forbidden to broadcast commercials during children's programs as well as during the 5 minutes before and after them.

Note

1. Led by Harvard Medical School faculty, Susan Linn and Alvin F. Poussaint of the Media Center of Judge Baker Children's Center, the letter is also signed by, for example, Marian Wright Edelman, founder and president of the Children's Defense Fund; T. Berry Brazelton, author and pediatrician; Roald Hoffman, Nobel laureate; Howard Gardner, psychologist, education innovator and recipient of a MacArthur fellowship; Peggy Charren, founder of Action for Children's Television; George Gerbner, Dean Emeritus, The Annenberg School for Communications, University of Pennsylvania; Todd Gitlin, Ph.D., Professor of Culture, Journalism and Sociology, New York University; Sut Jhally, Professor of Communications, University of Massachusetts, Amherst; Bob McCannon, Executive Director, New Mexico Media Literacy Project; and Robert McChesney, Ph.D., Professor, Institute of Communications Research, University of Illinois.

Sources

Press Release on October 18, 2000, and full text of the letter (including references to research literature), Center for Media Education, USA, http://www.cme.org

Perceived Influence of TV Advertising in Children's Lives

A pan-European opinion poll on parental perceptions of key influences in children's lives was commissioned by the Advertising Education Forum (AEF). Data were collected in late 1999 by a private research institute, GfK, by means of telephone interviews in half of the selected 20 European countries, and face-to-face interviews in the other half. Sample size per country varied from 112 to 416 parents of children aged 12 or under, making the database too small for detailed comparisons between countries. In total, 4,885 interviews were conducted. In the published summary report, nothing is said about how samples were selected, the non-response rate, and the like.

The parents' spontaneous unprompted responses were, not surprisingly, that parents, school, the child's friends and other family members (e.g., grandparents), that is, personal influences, are most important to their child's development. However, children's TV programmes, other TV programmes and TV advertising occupy the fifth to seventh places in a ranking of 18 different influences mentioned spontaneously. When responses were prompted, TV-advertising is also rated as the seventh most important influence. Although parents across the different countries do not have the same point of view on TV advertising, on average 34 per cent mean that it has a great influence on their child's development, 36 per cent that it has a medium-level influence and 29 per cent that it has little influence.

Source

Web site: http://www.aeforum.org – search for: Advertising Education Forum: Pan-European Study on Parental Perceptions of Influences in Children's Lives, May 2000.

The Advertising Education Forum (AEF) is a non-profit organisation for all parties interested in issues relating to advertising and children in Europe. AEF provides academic and scientific data on advertising and children and serves as a centre for research on the issue.

Media for Children

Standards for Children's Television Programs

TV Professionals More Liberal about TV Violence than Kids and Mothers

by
PETER NIKKEN
Dr.
The Netherlands Youth Information Institute
Youth & Media Department
Utrecht
The Netherlands
Fax: +31 30 239 4433
E-mail: p.nikken@sjn.nl

Violence on the screen is often used as a measure to separate children's programs into the categories 'good' and 'bad'. However, instead of looking at how harmful a program might be, one may also take the suitability of a program as a measure. Parents are not only interested in which programs they should protect their children from, but are also looking for children's programs they could recommend. Producers, too, want their programs to be viewed with enjoyment. Violence may be a program element that attracts viewers, or at least some viewers, but it is not a sufficient condition for popularity among children. If that were the case, all popular programs would be violent and all violent programs would be popular. Thus, other program attributes are also important as determinants of good programs that children like to watch.

Research on Quality Standards

The question of 'good' and 'bad' in children's television programming is often debated – especially when violent productions like *Power Rangers* are broadcast – but has rarely been investigated. In cooperation with Leiden University, the Netherlands, I performed a systematic study of the standards that a good children's television program should meet.[1] In this dissertation, four separate studies were conducted among distinct groups of judges: children and their mothers, respectively, in their capacity as consumers of children's programming, and program makers and critics, who are professionally occupied with the production and evaluation of children's television.[2] The standards each group applies when evaluating the quality of a children's TV program were determined, not only for children's programs in general, but also for two types of genres: fictional children's programs (cartoons and dramatic programs) and non-fictional programs (educational and news programs for children).

Seven Common Standards

No less than 19 different types of quality standards were found that are applicable to children's TV programs. Of these standards, seven were shared by mothers, children, professionals and TV critics. One of these seven standards was labeled 'innocuousness', meaning that a children's program should not frighten children, make them sad or contain violence or foul language. The other standards used by all four groups when evaluating the quality of children's programs were: 'comprehensibility', 'aesthetic quality' (e.g., beautiful images, high production standards), 'involvement' (i.e., winning the child audience's dedication to the program), 'entertainment', 'credibility' and 'presence of role models'. In addition to these common standards, several other quality standards were distinguished. Children, for example, also expected programs to be 'thought-provoking', whereas among program makers a standard like 'originality' emerged. Among critics additional standards like 'informativeness', 'attunement to the child's world of experience' and 'appeal to adults' were found, the latter meaning that a program should not only be attractive to children.

Diverging Views of Media Professionals and the Audience

It appeared that each of the four groups had its own view on the importance of the seven shared standards. Significant differences were found particularly between producers and critics, on the one hand, and children and mothers, on the other. For example, children and mothers foremost expected a program to be 'comprehensible', whereas professionals ranked this standard only fourth, after 'involvement' and 'credibility'.

All groups assigned the standard 'innocuousness' a middle ranking. Apparently, when these groups are deciding whether a children's program is 'good' or 'bad', attributes such as frightening scenes, violent acts and foul language are relatively less important than other program attributes. More importance was attached by all groups to, e.g., 'involvement', 'aesthetic quality', and the 'entertainment' value of a program. Also, within each group, no significant differences were found between the importance of 'innocuousness' for different types of programs. Cartoons, for example, were expected to be just as 'innocuous' as children's news programs.

One explanation for the relative unimportance of 'innocuousness' may be that the study dealt with children's programs. Generally, violent acts in children's programming are presented in a rather unreal and sometimes humorous situation (especially in cartoons and dramatic programs). Such acts in typical children's programs can hardly be taken seriously and are therefore seen as relatively less important. In children's news programs real violence is sometimes portrayed, because that is what

Notes

1. Peter Nikken (1999) *Quality in Children's Television.* Dissertation at Leiden University, the Netherlands (151 p).

2. Samples and methods: 427 children in grades 4-6 (9-12 years old) in five primary schools filled in questionnaires. 357 mothers with children aged 3-12 years were interviewed via telephone. 163 television professionals at international conferences and in the Netherlands filled in questionnaires. As for critics, 441 television reviews of children's and youth programs in Dutch newspapers and magazines were content analyzed.

the news should report. However, the producers of such programs take into account that their audience may have difficulty in fully understanding images of real violence and therefore carefully present and explain them. This may be the reason why 'innocuousness' is not the most important standard for non-fictional programs either. If my study had been aimed at finding standards for programs intended for a general audience, other results might have emerged. Violence and frightening scenes in television programs or movies/videos for adults can have stronger influences on children. A standard like 'innocuousness' would undoubtedly have emerged for such media, too, and it seems reasonable that it would be seen as rather important.

Although no relative differences were found between the four groups of judges with respect to the 'innocuousness' standard, significant differences were found between the absolute importance each group attached to it. Mothers expected children's programs to be free of violence and frightening scenes significantly more than children did, whereas program makers were the least concerned about violence, foul language and frightening scenes. One explanation might be that television professionals find it difficult to anticipate how a given category of children will react to their program. In contrast to a theater performer, the television producer does not receive immediate feedback from the audience. Moreover, since television programs are not watched by a clearly defined group of children in terms of age, social background and cognitive development, it is difficult to tailor a program's content to the children watching.

Nevertheless, the diverging views of professionals and the audience on the 'innocuousness' of children's programs should give us cause to worry, because as long as television professionals are less convinced about the possible harmful attributes of their programs, they may continue to contribute to negative media effects. This result is particularly significant when combined with the finding that professionals also find children's full 'comprehension' of a program less important, making negative effects such as imitation and approval of portrayed violence more likely.

In Sum

As stated above, when discussing 'good' and 'bad' programming for children, it is important to take aspects other than violence into account. The study shows that consensus exists among several groups of judges that 'innocuousness' is only one standard among others. For children's programs there are at least six other standards that are used by mothers, children, television professionals and TV critics. If these groups are to exchange views on the quality of children's programming, these seven standards can be used as a point of departure.

The study further suggests that it is important to recognize that the four groups did not find these standards equally essential, and that in terms of these standards, consumers and producers of children's television do differ significantly in their views. Television producers in particular ought to be made more aware of the importance of standards like 'innocuousness' and 'comprehensibility', which are specific to children's programs. ■

Nashe Maalo – Kid's TV for Violence Prevention

by
LISA SHOCHAT
Coordinator
Common Ground Productions
Washington, DC
USA
Fax: +1 202 232 6718
E-mail: lshochat@sfcg.org

A consortium of television and conflict-resolution experts recently debuted an educational project that encourages intercultural respect and understanding among the children of Macedonia. After only one brief season, research shows that a children's television series has begun to make real inroads into overcoming deep-seated prejudices and stereotypes.

Developed for kids ages 7-12, *Nashe Maalo* ("Our Neighborhood" in Macedonian) is a dramatic TV series first produced during the Kosovo crisis in 1999, and broadcast as eight half-hour episodes starting in October 1999. Now in its second season, *Nashe Maalo*'s producers are striving to balance clearly researched curricular goals with the elements that make a children's TV series successful: that it grabs kids' imaginations, is entertaining, and makes the kids want to see more. Co-produced by Search for Common Ground in Macedonia (SCGM)[1] and Common Ground Productions (CGP),[2] and developed in association with Sesame Workshop,[3] the series is the product of a collaboration between experts in children's television production and a team of research and content specialists with extensive experience in the Balkan region.[4]

While Macedonia is the only component of former Yugoslavia that has not seen blood-shed within its borders in recent years, conflicts such as the recent war over Kosovo have dealt a hard blow to Macedonia's economy and its internal inter-ethnic relations. Two-thirds of Macedonia's population is ethnic Macedonian, with the remainder comprising ethnic Albanians (23%), Turks (4%), and several smaller groups, including Roma, at 2% each. They tend to lead lives rigidly, if voluntarily, segregated by language, residence, and education, and interact with each other only on a superficial level. *Nashe Maalo* is a central element of SCGM's systematic approach to building tolerance and understanding across these barriers in this emerging democracy.

The Show – Grounded in Research

The show features five children of Albanian, Macedonian, Roma and Turkish backgrounds who live in an imaginary apartment building in Skopje.

These kids share a secret that binds them together – the building they live in is alive! Her name is Karmen and, in addition to being the kids' confidante and friend, she possesses a power: She can magically transport them into their neighbors' cultural and psychological milieus. These scenes open the eyes of our characters to other people's ways of thinking and living.

While this is one of the first enterprises of its kind – a television series for children aged 7-12 designed specifically to promote tolerance among children in a multi-ethnic society – it is based on Sesame Workshop's experience in creating children's programming during the past 30 years. Measurable research of the series' impact is central to the project design. In formative stages of the series, researchers and conflict-resolution experts outlined desired outcomes for the series. A curriculum emerged that was used for both pre-broadcast base-line research and for summative research documenting children's responses to the pilot season of the series.

Children's Responses

A pilot study of one episode of the series showed that children demonstrated a high level of engagement with the program (Najchevska & Hall, 1999). A viewership survey during the first broadcast season of *Nashe Maalo* showed that the program was very popular among children, both with respect to the viewership rate (75% of all children in the country) and positive response rates: the overwhelming majority of children watching rated it as good or excellent (Najchevska & Cole, 2000).

To examine the impact of the series over the course of several months, researchers interviewed 240 children at eight schools in the Skopje region – sixty 10-year-olds from each of the four ethnic groups – before and after viewing videotaped versions of the series. This study began before the TV series went on the air. Prior to viewing, many children demonstrated negative, stereotyped perceptions of members of other ethnic groups than their own. After viewing, more children showed positive perceptions. For example, there was a significant increase among ethnic Macedonian children who after viewing said they were willing to invite a child from the ethnic Albanian, Roma, and Turkish groups to their home. Another finding was that after viewing, recognition of minority languages had improved across all ethnic groups, and most dramatically among ethnic Macedonian children (the ethnic majority group) (Najchevska & Cole, 2000).

Wider Implications

The implications of the series go far beyond the borders of Macedonia as a potential tool to complement violence-prevention efforts by international peace negotiators. Common Ground Productions is now investigating ways in which the model can be used in Cyprus and in Lebanon.

Notes

1. Search for Common Ground in Macedonia, based in Skopje since 1994, works to promote multi-ethnic dialogue and aims to prevent violence through a broad set of programs involving Macedonian television, newspapers, and schools (web site: http://www.sfcg.org/macedonia.htm).

2. Common Ground Productions, the media-production division of Search for Common Ground, aims at creating television, radio, and Internet programming for the reduction or prevention of conflict (web site: http://www.cgponline.org). Search for Common Ground, based in Washington, DC, USA, and the European Centre for Common Ground, based in Brussels, Belgium, established in 1982 and 1995 respectively, are partner NGOs that work together to prevent violence and transform conflict in the Middle East, Africa, Eastern Europe, and the USA (web site: http://www.sfcg.org).

3. Sesame Workshop (formerly known as Children's Television Workshop, CTW) is a non-profit production organization that uses media as an educational force in the lives of children. Its products include television, online, CD-ROMs, magazines, books, film, community outreach, and licensing. Best known as the creators of *Sesame Street*, the Workshop produces programming that has been broadcast in 148 countries, including 20 co-productions reflecting local languages, customs, and educational needs (web site:http://www.ctw.org).

4. *Nashe Maalo* has been financially supported by the United States Agency for International Development, the Ministry of Foreign Affairs of the Netherlands, the Swiss Agency for Development and Cooperation, the British Department for International Development, the Charles Stewart Mott Foundation, the Swedish International Development Agency, the United Nations Educational, Scientific, and Cultural Organization (UNESCO), the United States Institute of Peace, and the John D. and Catherine T. MacArthur Foundation.

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Africa Charter on Children's Broadcasting ratified by URTNA and CBA

The Africa Charter on Children's Broadcasting – adopted on October 11, 1997, at the first All Africa Summit on Children's Broadcasting in Accra, Ghana[1] – was ratified at the general assembly of URTNA (Union of National Radio and Television Organizations of Africa) on June 21-22, 2000, in Algiers. This important step was made possible thanks to the hard work and efforts of Mr. Solomon Luvai, Director of Programme Exchange, URTNA, Kenya.

Slight changes to the original Charter are per the African process that URTNA engaged in. This process asked all African broadcasters to make necessary amendments. The final Charter[2] was then completed according to these recommendations.

The final Charter was further adopted by the Commonwealth Broadcasting Association (CBA) on October 13, 2000, at its 23rd general conference in Cape Town, South Africa. This was thanks to the efforts of Ms. Elizabeth Smith, Secretary General of the CBA.

Source

Firdoze Bulbulia, Chairperson
Children and Broadcasting Foundation (CBF) for Africa
Johannesburg, South Africa
Fax: +27 11 883 5665
E-mail: moments@icon.co.za

Notes

1. Reprinted in the Clearinghouse Newsletter No. 1, 1998, and the Clearinghouse Yearbook 1999.

2. Available on the Clearinghouse's web site. The italics show the slight variation to the original Charter.

West Africa Regional Summit on Media for Children

A West African Regional Summit on Media for Children was held in Abuja, Nigeria, May 24-27, 2000. It was co-ordinated by Glorious Diamond Productions and Children and Broadcasting Foundation for Africa (Nigeria Chapter) in collaboration with UNICEF for the organisers, African Children Broadcasting Network (ACBN). The Summit focused largely on the forthcoming Third

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World Summit on Media for Children in Greece, March 2001.

The host country was represented by members of the ACBN drawn from the major broadcasting establishments in Nigeria. Other West African countries represented include the Republics of Togo and Benin. The print media were also represented, as were non-governmental organisations such as Communicating for Change, Child to Child Network, and Child Care Network. Moreover, an expert from Polish Public Television, Mr. Andrae Malaga, engaged producers of children's programmes and child artists in sessions on animation. In all, there were 119 adult and 22 child delegates.

Deliberations as to the views and visions of the West African sub-region in relation to the global concern over media for children took top priority. A few examples of selected issues concern regional integration of children's programmes, such as the need for networking, co-operating and co-production at economic, political, multi-cultural, linguistic and religious levels. Against the present backdrop of marginalisation of children's programmes, ACBN provides a uniting forum and shall work for a redefinition of the priorities of broadcast organisations so that adequate recognition will be accorded to children's programmes in terms of funding, scheduling, equipment, transport procurement, etc. Concerted and concentrated efforts are required to address the plight of African children. They need to be encouraged, to be given hope for survival today and for a better tomorrow.

The Children's Participation

In addition, thought-provoking papers were presented on "Violence in the Media", "The Internet as a Useful Tool in Communication", and "Writing For and About Children". The most interesting aspect of the Summit was the interaction between media delegates and children. The children want a workshop, enabling them to produce animated folktales and stories on Child Rights issues. The children also presented "Our Hopes and Aspirations" to the media professionals, i.e., children would like the media to:

- improve the quality of productions
- stop immoral programmes on children's time slots
- train children to be producers
- speak out on Children's Rights to survival, development (education), protection and participation
- speak out against child prostitution, early marriages, child labour, hawking, etc.
- establish a children's TV and radio.

On the last day of the Summit, the Children's Day in Nigeria, a parley was held with President Olusegun Obasanjo.

For further information, please contact:
Ms Nkem Oselloka-Orakwue
Co-ordinator, West Africa Regional Summit
Glorious Diamond Productions
Lagos, Nigeria
Fax: +234 1 261 2025, +234 1 246 2025

Media Literacy and Children's Participation

Networks of Children's Participation in Brazil

by
PAULA CLAYCOMB
Senior Communication Officer
UNICEF Brazil
Brazilia
Brazil
Fax: +55 61 349 0606
E-mail:
PClaycomb@unicef.org.br
Web site: www.unicef.org.br

In July of 2000, Brazil commemorated the tenth anniversary of the Statute on the Child and Adolescent. Brazil is one of the few countries in the world to have introduced such an all-encompassing legal instrument designed to protect all rights of children and adolescents. Partly as a result of the Statute and partly due to dramatic social changes over the past 15 years, much discussion about children's rights has taken place at all levels of government and civil society. One result has been the development over the past decade of projects aimed not only at providing basic services for children, but at working to ensure that all rights of children are fulfilled, including the rights to information and to participate in decisions affecting their own lives. While many countries give a token acknowledgement to child and youth participation, Brazil is home to dozens of projects whose major players are children and adolescents.

Dozens of Communication Projects

One example is the "Fundação Casa Grande", or "Big House Foundation", located in the city of Nova Olinda in the north Brazilian state of Ceará, 584 long, arduous kilometres from the capital city of Fortaleza. Working in a renovated old house, children of all ages at one time, a few as young as three years old (!), produce videos, newsletters, magazines and radio programmes for children and youth. "Casa Grande" has established a "communi-

cation school" for children, helping youngsters to become active in their families and communities. Among the products of "Casa Grande" are a bi-weekly newsletter called *Youth Awakening*, a daily radio programme, and special programmes for television. Children and youth are also educated in local and Brazilian history and culture.

Far to the west of Nova Olinda, another group of children work in the Amazonian city of Manaus in a project called "Uga-Uga". Youth from the outskirts of Manaus participate in workshops and debates on education, sexuality, family, employment and other issues of interest to themselves. They produce a newsletter distributed to 15,000 students in the public schools in Amazona. The experience in the late 1990s was so enriching that "Uga-Uga" became a news agency run by young people themselves, with support of local journalists. "Uga-Uga" is a member of the national network co-ordinated by ANDI, the National News Agency for Children's Rights – one of the few such agencies in the world that concentrates on generating and improving the coverage of children's and adolescents' issues in the mass media.

Between Amazona and Ceará is the northern state of Maranhão, where adolescents are the target audience for a twice weekly 45-minute radio programme on their rights. Further to the south, in the large state of Bahia, whose population is largely of African descent, the organization Cipó involves adolescents in its education and information activities, which include workshops and debates on children's issues.

In Brasília, the capital city of Brazil, a group of 150 adolescents in the public school system participate in a "Radical Group" network that organizes extra-curricular activities such as chess, producing a school bulletin, photography, environment, storytelling in schools and hospitals, and prevention of drug abuse.

International Co-operation and Further Progress

Through one of the coincidences that UNICEF's international character brings to all its activities, the "Casa Grande" network in Nova Olinda is working with a group of youth in the northern Mozambican city of Quelimane. The Communication Officer in UNICEF's Fortaleza office was transferred to Maputo, Mozambique, where he immediately began establishing links between the "Casa Grande" group of children and youth and a group of youth in Zambézia province far north of Maputo. The first subject youth chose to address in the two countries was AIDS.

With a total Brazilian population of 168 million, of whom 60 million (36%) are children under 18 and about 25 million between 12 and 17 years old, projects with children and adolescents as key players in developing and implementing activities are still too few. Great progress is being made, however, throughout this immense country. ■

International Recommendations on Media Education

At the international conference "Education for the Media and the Digital Age" in Vienna, Austria, April 18-20 1999 (arranged by the Austrian National Commission for UNESCO and the Austrian Federal Ministry of Education and Cultural Affairs in co-operation with UNESCO), the 41 invited participants – mostly media educators and researchers – from 33 countries developed and unanimously approved the "Recommendations Addressed to UNESCO". The Recommendations, which are included in the conference report along with all papers presented at the conference, are also available on the Clearinghouse's homepage (http://www.nordicom.gu.se/unesco.html).

Following the Recommendations, the Executive Board and the General Conference of UNESCO in 1999 agreed to integrate into UNESCO's 2000 and 2001 programmes activities concerning Media Education both in the field of the Communication and the Education Sector.

For more information, please contact:
Susanne Krucsay, Co-ordinator
Federal Ministry of Education and Cultural Affairs
Vienna, Austria
Fax: +43 1 531 203 699
E-mail: susanne.krucsay@bmuk.gv.at

Summit 2000 in Toronto

Much has been written about the probably biggest international event in media education ever, "Summit 2000: Children, Youth and the Media – Beyond the Millennium", which took place in Toronto, Canada, May 13-17, 2000. Canada was especially qualified to be the host country, as media education is well developed there. At the same time, co-operation between media educators and the media branch is closer in Canada than in many other countries, something that aroused debate on both the benefits (e.g., access to resources) and risks of not being able to preserve the independence and critical character of media education.

About 1,500 participants from the media, media education, and the academic sectors participated in a great number of well-organised plenary sessions and parallel seminars. Participants' personal reports found in newsletters and journals world-wide reflect many kinds of individual interests. An overview from the organisers' point of view is given in *Clipboard – A Media Education Newsletter from Canada*, Vol. 14, No. 1-2, 2000, edited by John J. Pungente, SJ, Jesuit Communication Project, and also chairperson of the Canadian Association of Media Education Organizations (CAMEO).

Of special relevance from a researcher's viewpoint is the fact that almost thirty academic papers from all over the world and written for the Summit

2000 are available on CD.

In connection with the Summit, The World Council for Media Education (WCME) held its third international meeting.

The Media Education Research Section of IAMCR

The International Association for Media and Communication Research (IAMCR) held its 22nd general assembly and annual conference on July 15-20, 2000, in Singapore. The event was jointly organised by the Asian Media Information and Communication Centre (AMIC) and the School of Communication Studies at Nanyang Technological University.

In the Media Education Research Section, 12 papers from around half a dozen countries were read. The majority of papers read focused on education and the new technologies, especially computers and the Internet. Other subjects dealt with included 'mediation' in school and at home, media audiences, and the mushrooming of communication courses.

For more information, please contact:
Dr. Keval J. Kumar, President of the Media Education Research Section, IAMCR
Resource Centre for Media Education and Research
Pune, India
Tel/Fax: +91 20 565 1018
E-mail: kevalkumar@hotmail.com

Youth Education in the Information Society

From July 14-18, 2000, a summer university in Tunis, "Euro-Mediterranean Meetings 2000", was organised by Club UNESCO Alecso de Tunis (CUAT-TUAC). The aim was to bring together UNESCO associates and non-governmental organisations, representing particularly the Arab and European countries, to exchange experiences and views on issues of common interest, and to facilitate and enhance inter-cultural dialogue among young people.

The main conclusions of the meeting centre on the theme "think globally, act locally" and stress the importance of counteracting the existing imbalance in new information and communication technology between provided and developing countries. The participants made a list of recommendations for strengthening young people's participation in inter-cultural exchange using information technology, with a view to developing a culture of peace and mutual understanding among peoples. Great importance was attached to education – among youth as well as teachers and parents – and to the creation of different platforms for dialogue.

For further information, please contact:
Rachid Ben Slama, President
Club UNESCO Alecso de Tunis (CUAT-TUAC)
Tunis, Tunisia
Fax: +216 1 342 331
E-mail: President.CUAT@email.ati.tn

An Indian Web Site for Media Educators

Welcome to: http://www.mediaedindia.com – possibly one of India's first web sites exclusively dedicated to media education.

The site was inaugurated on August 23, 2000, by Fr. C.M. Paul, SDB, president of UOI, the Indian wing of the International Catholic Communication Organisations Unda (for radio and television) and OCIC (for film). The inauguration concluded a three-day seminar on "Media Education: Relevance in a Media Culture", sponsored by UOI and hosted and organised by Tej-Prasarini, Don Bosco Communications, Mumbai – the owners and creators of the web site.

The site contains basic information about media education, what it is, how it is implemented, what issues matter to a media educator, who and where are the media educators, centres, publishing houses, what are world-wide media education links, and much much more. The site is open to receiving news and views from media educators across India and the world.

Source

E-mail dated September 2, 2000, from Peter Gonsalves, Tej-Prasarini, tej@vsnl.com

Possibility to Receive *News from ICCVOS* Electronically

Beginning with the next issue, No. 1-2001, it will be possible for you to receive an e-mail message as soon as the newsletter is available, including a direct link to the publication in .pdf format on the Clearinghouse's homepage. You will thereby be able to download or print out your personal copy, or as many as you wish, or just read it on-line.

To help us set up a subscriber e-mailing list, please fill in and return the enclosed form at your earliest convenience.

Regulation and Self-regulation

NICAM – a Dutch Solution for Protecting Young Viewers from Unsuitable Media Content

by
PETER NIKKEN
Dr.
The Netherlands Youth Information Institute
Youth & Media Department
Utrecht
The Netherlands
Fax: +31 30 239 4433
E-mail: p.nikken@sjn.nl

The European Commission has asked its member countries to ensure that young viewers are protected from violence, pornography and other violations in all audio-visual media. In the Netherlands, a unique system is being developed to reach this goal. The government has decided that media content producers and distributors may decide for themselves which products are suitable for young viewers and which are not. A new institute, NICAM, which should be fully operational in 2001, will co-ordinate this system of self-regulation.

NICAM – Netherlands Institute for the Classification of Audio-visual Media – was launched in November 1999. Three ministries, responsible for Justice, Welfare, and Culture, respectively, are involved in the institute. In addition, NICAM is run by the Dutch public and commercial broadcasters, as well as by producers and distributors of cinema movies, videos, and video/computer games. Finally, scientists and other child and media specialists will be involved in NICAM as part of advisory committees and independent complaint commissions.

Uniform Classifications of Age and Content

NICAM has made its primary goal the development of criteria for the acceptability of violence, pornography and other excesses in the audio-visual media. These criteria should enable broadcasters or distributors to decide what time of the day and for which age group it is appropriate to view a certain programme, film, video or electronic game. Internet will also be handled by NICAM as far as possible. Regardless of the medium used, such classifications should be uniform. In other words, a movie shown in a cinema and later distributed on video and broadcast on television will in all cases be classified for the same age group. Up to now, each medium has had its own type of classification.

A recent study among parents, conducted for NICAM by the Audience Research Department of the Dutch Broadcasting Organisation (NOS-KLO) found that 11 per cent of the parents preferred an age indication, whereas 83 per cent gave preference to information about the content of a media product. A secondary goal of NICAM is therefore the promotion of 'objective' information about the content of television programmes and films, videos or electronic games, besides the age classification. According to the study, information about violence, racism, fear-provoking scenes and the like was the most desired (over 80%). In addition, parents particularly wanted to be informed about scenes with dangerous behaviour (70%) and nudity (48%). More than half of the parents felt it important that the classification of television broadcasts be applied to TV movies, police series, cartoons or other children's programmes, as well as reality programmes. NICAM hopes that with their informative descriptions, the consumer – parents and children themselves – will be able to make a conscious decision about the suitability of a given media content for young viewers.

A Successful System of Self-Regulation?

NICAM will take shape in distinct phases. First, a system of uniform criteria will be developed. Then these criteria will be introduced to media professionals. The professionals will have to practise the new system. Meanwhile, present legislation will be adapted and the Dutch Film Classification terminated. NICAM's task of informing the audience will also be handled, and finally, a complaint commission will be established. It is very important that consumers are pleased with the new system of self-regulation. If parents do not agree with NICAM, the Dutch government will interfere after all. ■

European Parliament Calls for Protection of Minors

In the early autumn of 2000, the European Parliament twice underscored the need for protection of minors in the media.

In a resolution on principles and guidelines for the European Community's policy in the digital age – adopted on September 6th – Parliament "reaffirms that the protection of minors and human dignity in audiovisual and information services is essential...".

It calls on all major operators in the audiovisual sector to "step up experiments with systems for filtering programmes and other methods of parental control for the protection of minors". For their part, the European Commission and the Member States should "if applicable, create the appropriate legal framework".

In another resolution – adopted on October 5th – the European Parliament "notes with dismay the rising wave of violence to which children are exposed daily by television" demanding that "all television operators in the EU should agree on a code

of self-regulation in respect of the protection of minors".

In light of the growing volume of multimedia and Internet offerings, the responsibility of programme providers should be stressed in all legislative measures, continues the European Parliament. It also emphasizes the "need to ensure the availability to all families of television filtering devices at an affordable price, with particular reference to the less-favoured strata and to the areas most characterised by social tensions".

Finally, Parliament states that it "regards the teaching of media skills to children, young persons and adults... indispensable, and therefore calls on the Commission to conduct another study in this area to identify ways in which people of all groups can be prepared for coping in an aware fashion with the growing volume of offerings in the digital age".

by Anna Celsing, Free-lance Journalist, Belgium

Self-labelling and Filtering of Internet Need Improvement

If they are to meet the needs of European users, technologies currently available to parents wishing to ensure that their children can use the Internet safely need to be improved. This is the conclusion of two reports released by the European Commission in June 2000.

The first report, prepared by INCORE (Internet Content Rating for Europe), focuses on self-labelling schemes. European consumers want information on a number of issues not covered in existing self-labelling schemes, writes INCORE, recommending a number of improvements. To establish labelling for web sites in European languages other than English is particularly urgent, conclude the authors.

The second report, prepared by a consortium, describes tests of leading filtering software products. To become widely accepted and used by parents and teachers, these products need major changes. Among other things, filtering software must be fully reliable, underline the researchers.

The European Commission is already funding a number of projects in the field of parental technologies. A further call for proposals will be launched at the end of 2000. Check the web site: www.ispo.cec.be/iap The two reports mentioned can be downloaded from the same site.

by Anna Celsing, Free-lance Journalist, Belgium

How to Communicate Safety Messages

Awareness measures are an important part of the EU *Action Plan on Promoting Safer Use of the Internet*. Recommended reading for those applying for subsidies, as well as for others concerned about "how to communicate messages about safe use of the Internet to parents, teachers and children across Europe", is a report available on the Internet. Entitled *Safe Use of the Internet*, the report describes the findings of a year-long research study commissioned by the European Commission in preparation for the Plan, thus shaping its focus and priorities.

Surprisingly, the study – based on 12 focus groups in six European countries – shows little national variation. Most adults have similar concerns about safety and the Internet. There is even a "surprising level of commonality with regard to the appropriate message and style for communicating" about it.

Apparently, safety tips should not be too negative. The response showed a preference for images and styles that emphasize the positive and which help children to take responsibility themselves. "Part of an awareness strategy needs to include directing children towards interesting and exciting sites (that are also safe) rather than simply away from harmful ones", the researchers conclude.

A summary as well as the full report are available on the web site: www.netaware.org

by Anna Celsing, Free-lance Journalist, Belgium

Asian Seminar on Children and the Internet

At the 9th annual conference of AMIC (Asian Media Information and Communication Centre) on "The Digital Millennium: Opportunities for Asian Media" in Singapore, June 29 - July 1, 2000, one session focused on children and the Internet. Susan Sridhar, India, described the cyber culture, its benefits and pitfalls for children, as well as safety options and what parents can do to protect their children. Finally she presented research from India.

Since the Internet is a fairly new phenomenon in India, there are not many studies published as information to the public. Moreover, personal computers and Internet are widespread only among the elite or upper middle class. One study on Internet use among 336 students in nine Indian cities, published by The Mudra Institute of Communication in Ahmedabad,[1] indicates that Internet, unlike television, cinema or radio, is used for instrumental rather than ritualistic purposes. For example, e-mailing is the main reason for usage. Another study, conducted by the lecturer, addressed Internet use among 150 children in their late childhood and early adolescence in the city of Chennai. A subsidiary part included the parents of the young net users. A surprising result was the poor knowledge among parents about the easy access to violent or pornographic content on the Net. Most parents assumed the biggest threats of the Net were related to hardware problems.

Note

1. Matthew Vinod, *Business Line*, December 27, 1999.

Source

Susan Sridhar, Department Head: "Children & Internet", paper for the AMIC 9th annual conference "The Digital Millennium: Opportunities for Asian Media", June 29 - July 1, 2000, Singapore. M.O.P. Vaishnav College for Women, Vipery, India, 14 p.

Coming Events

Asia-Pacific Television Forum on Children and Youth

SEOUL, SOUTH KOREA, FEBRUARY 4-7, 2001

An Asia-Pacific Television Forum on Children and Youth is being organised by the Korea Educational Broadcast System (EBS), the Asia-Pacific Broadcasting Union (ABU), and the United Nations Children's Fund (UNICEF). The Forum will provide television practitioners from across the region a unique opportunity to discuss television's critical role and responsibility in promoting the understanding of and helping to protect the rights of the region's children and young people. The Forum, the first follow-up meeting in the region to the Asian Summit on Media and Child Rights held in Manila in August 1996, will feature the participation of top television executives, senior producers, journalists and commentators from the region's major broadcasters. The Forum will address how television can fulfil its role as a catalyst for positive change for children and youth through its news, entertainment and education programmes. The recommendations of the Forum's participants will be taken to the Third World Summit on Media for Children to be held in Greece in March 2001 (see below).

Contact: Regional Communication Section
UNICEF East Asia and Pacific Regional Office
19 Phra-Atit Rd.
Bangkok 10200, Thailand
Tel: +66 2 280 5931
Fax: +66 2 280 3563 or 280 3564
E-mail: Emily Booker (ebooker@unicef.org)
or Urai Singhpaiboonporn
(usinghpaiboonporn@unicef.org)

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Link Up – an On-line International Event

Link Up is an on-line international event, designed to showcase the multimedia creativity of young people. The project, initiated by Australian Broadcasting Corporation (ABC), will culminate in a Link Up Virtual Forum at the Third World Summit on Media for Children in Greece, March 2001 (see below). The participants in the Virtual Forum, between the ages of 10 and 17 from all parts of the world, will represent their country on-line in a dialogue with the international media industry. It is an opportunity for young people to share ideas and discuss their work and experiences with television and on-line producers. Before the Summit, participants present themselves and media issues that concern them, using the Internet as a medium for expression. Their work and ideas will be displayed on-line on sites hosted by a range of countries around the world. The children will also prepare an agenda to be discussed in the Virtual Forum.

Source: http://www.abc.net.au/children/linkup

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Third World Summit on Media for Children

THESSALONIKI, GREECE, MARCH 23-26, 2001

The Third World Summit on Media for Children brings together audio-visual professionals from around the world and aims at the creation of an audio-visual policy supporting the rights of children. The main themes of the Summit are:

- Going global – policies and decision making, shaping the audio-visual future.
- Media for all – promoting cultural diversity in a global world.
- New technologies – presenting promising new technologies and their impact on children's media.
- Children have a say – children's audio-visual rights, audio-visual education.

There will also be special events: Shaping the Future; Cinema; Animation; and Children's Event.

Sign up on the web site to receive *The Media Talks on Children Newsletter* and to keep up to date with all the latest developments for the Summit!

Contact: European Children's Television Centre (E.C.T.C.)
20 Analipseos Street, Vrilissia
152 35 Athens, Greece
Tel: +30 1 6851 258, Fax: +30 1 6817 987,
E-mail: summit@childrens-media.org
Web site: http://www.childrens-media.org

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Childnet International Awards Ceremony

WASHINGTON, DC, USA, APRIL 19, 2001

For the fourth year, Childnet Awards will reward children, and those working with children, who develop outstanding interactive Internet projects that benefit other children world-wide. The competition, which is now closed, was open to individuals, schools, non-profit organisations and government-funded strategic initiatives. The judges are interested in rewarding innovative projects, including those developed with limited resources. Childnet Awards are administered by the UK-based non-profit organisation Childnet International which works to make the Internet a better place for children. More information about the awards, and previous winning projects, can be seen on the web site below.

Contact: Stephen Carrick-Davies, Childnet International
Tel: +44 20 7639 6967
E-mail: stephen@childnet-int.org
Web site: http://www.childnet-int.org

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Media Education Research Section of IAMCR

TEL AVIV, ISRAEL, JULY 9-13, 2001

The Israel Communication Association (ISCA) will host the 23rd general assembly and annual conference of the International Association for Media and Communication Research (IAMCR). The main theme of the conference will be Communication and Peace. The organisers plan to bring together politicians, journalists and academics to analyse topics from both participatory and research angles.

Delegates who would like to present papers in the *Media Education Research Section* may send their abstracts by March 15 to:
Dr. Keval J. Kumar, President of the Media Education Research Section, IAMCR
4 Chintamani Apts, Kale Path, Bhandarkar Rd.
Pune 411004, India
Tel/Fax: +91 20 565 1018
E-mail: kevalkumar@hotmail.com

Web site of the IAMCR conference: http://www.humfak.auc.dk/iamcr

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United Nations Special Session on Children

NEW YORK, USA, SEPTEMBER, 2001

Ten years after the World Summit for Children (1990), and eleven years after the adoption of the Convention on the Rights of the Child (1989), the UN General Assembly has decided to convene a Special Session on Children in September 2001. Heads of State and Government are invited to review achievements of the World Declaration and Plan of Action of the 1990 World Summit, and to renew commitments and consider future action for children. Accredited NGOs will also attend the Special Session, which will be convened for three days between the first and second week of the general debate of the General Assembly.

Source: http://www.unicef.org/specialsession

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Second World Congress Against Commercial Sexual Exploitation of Children

YOKOHAMA, JAPAN, DECEMBER 17-20, 2001

A Second World Congress on commercial and other forms of sexual exploitation of children will be hosted by the Japanese Government in association with the Prefecture of Yokahama, in cooperation with ECPAT International, UNICEF and the NGO Group on the Rights of the Child.

The First World Congress took place in Stockholm, Sweden, in 1996. Three elements of commercial sexual exploitation of children was brought into focus: child prostitution, trafficking and sale of children for sexual purposes, and child pornography, including on the Internet. The primary purpose of the first congress was to draw international attention to the problems of commercial sexual exploitation of children and to promote the development of national policies and programmes to combat all forms of such exploitation in the specific contexts in which they occur. To this end, 119 countries together with non-governmental organisations and other agencies at the congress considered and adopted a Declaration and an Agenda for Action (available in full on the web site of Swedish Save the Children: http://www.rb.se/engindex.htm).

The main objective of the Second World Congress is to review progress on the implementation by states of the Stockholm Agenda for Action. The congress should also identify the main problem areas in implementation of the Agenda, identify new manifestations of the issue, and share good practices in combating commercial sexual exploitation of children.

Contact: ECPAT International (End Child Prostitution, Child Pornography and Trafficking in Children for Sexual Purposes)
328 Phayathai Road
Bangkok 10400, Thailand
Tel: +662 215 3388, Fax: +662 215 8272
E -mail: ecpatbkk@ksc15.th.com
Web site: http://www.ecpat.net

New Literature

THANK YOU FOR SENDING PUBLICATIONS AND OTHER INFORMATION

Ask, Alexander: *To Kill or Not to Kill: Competition, aggression, and videogames, in adolescents.* Thesis submitted for the degree of Doctor of Philosophy. University of Adelaide, Department of Psychology, 1999, 320 p.

Barat, Marion (ed.): *Lire et comprendre la publicité.* Paris, CLEMI/CNDP, 2000, 117 p. + app. 18 p., ill.

Chavré, Aline; Savino, Josiane; et al.: *Image d'information et citoyenneté à l'école primaire. Synthèse des travaux des séminaires (1996-1999) "Éducation aux médias et citoyenneté l'utilisation de l'image d'information".* Paris, CLEMI, 2000, 113 p., ISBN 2-240-90017-4.

Dickinson, Garry; Hill, Michael; Zwaga, Wiebe: *Monitoring Community Attitudes in Changing Mediascapes.* Palmerston North, New Zealand, Dunmore Press Ltd, Broadcasting Standards Authority, 2000, 131 p., ISBN 0-86469-365-6.

Eirich, H.; Mayr, T.: Leser/innen-Befragung: Medien in Tageseinrichtungen für Kinder. *KiTa aktuell* HRS 8(2000)1, pp. 15-18, ISSN 1437-1790.

Feierabend, Sabine; Simon, Erk: Eine Analyse der Fernsehnutzung 1999 von Drei- bis 13-Jährigen. *Media Perspektiven* (2000)4, pp. 159-428, ISSN 0170-1754.

Fjellman, Erik; Sjögren, Jan: *Interaktiv underhållning inför framtiden.* [Interactive Entertainment of the Future.] Stockholm, TELDOK, Swedish Transport and Communications Research Board (KFB), 2000, 125 p., ill., tab., fig., ISBN 91-88371-65-4, ISSN 1104-2621. (In Swedish)

Knoll, Joachim B.; Monssen-Engberding, Elke: *BRAVO, Sex und Zärtlichkeit.* Mönchengladbach, Forum Verlag Godesberg, 2000, 183 p. + app. 10 p., ISBN 3-930982-54-4.

Johansson, Barbro: *Kom och ät! Jag ska bara dö först... Datorn i barns vardag.* [Come and Eat! I'll Only Die First... The Computer in Children's Everyday Life.] Göteborg, Etnologiska institutionen, 2000, 272 p., ISBN 91-85838-51-9, ISSN 0283-0930. (In Swedish)

Merlo Flores, Tatiana: *El impacto social de la imagen.* Buenos Aires, Universidad Católica Argentina, EDUCA, Universitas SRL, 2000, 428 p.

O'Regan, Tom (ed.); Cunningham, Stuart (ed.): *International Issues in Media Regulation. Media International Australia Incorporating Culture and Policy* (2000)95, ISSN 1329-878X.

Pasquier, Dominique: *La culture des sentiments. L'expérience télévisuelle des adolescents.* Paris, Éditions de la Maison des sciences de l'homme, 1999, 232 p., ISBN 2-7351-0843-0, ISSN 0758-5888.

Pinto, Manuel: *A Televisão No Quotidians das Crianças.* [Television in Children's Everyday Life.] Porto, Rainho & Neves Lda./Santa Maria da Feira, 2000, 396 p., tab., fig., bibl., ISBN 972-36-0509-0 (Sociologia, Epistemologia/29). (In Portuguese)

Sawano, Yukiko: *Comprehensive Studies on Media Literacy in the Lifelong Learning Society: First Report – Comparative Education Edition* (in Japanese). Tokyo, National Institute of Educational Research, 1999, 118 p.

Sawano, Yukiko: *Comprehensive Studies on Media Literacy in the Lifelong Learning Society: First Report – Social Education Edition* (in Japanese). Tokyo, National Institute of Educational Research, 1999, 143 p.

Singer, Dorothy G. (ed.); Singer Jerome L. (ed.): *Handbook of Children and the Media.* Thousand Oaks, Sage, 2000, 783 p., ISBN 0-7619-1954-6.

Stigbrand, Karin (ed.); Stolpe, Sofie (ed.): *Tusen flickor om film och våld.* [One Thousand Girls about Film and Violence.] Stockholm, Ministry of Culture, Council on Media Violence, 2000, ISSN 1102-447X. (In Swedish)

The UNESCO International Clearinghouse on Children and Violence on the Screen

In 1997, the Nordic Information Centre for Media and Communication Research (Nordicom), Göteborg University, Sweden, began establishment of The UNESCO International Clearinghouse on Children and Violence on the Screen, financed by the Swedish government and UNESCO. The overall point of departure for the Clearinghouse's efforts with respect to children and media violence is the UN Convention on the Rights of the Child.

The aim of the Clearinghouse is to increase awareness and knowledge about children and media violence, not least in view of the newer channels of communication such as satellite television and Internet, thereby providing a basis for relevant policy-making and contributing to a constructive public debate. Another goal is to point out initiatives aiming to enhance children's competence as users of the media. Moreover, it is hoped that the Clearinghouse's work will stimulate further research on children and the media.

The International Clearinghouse on Children and Violence on the Screen informs various groups of users – researchers, policy-makers, media professionals, teachers, voluntary organisations and interested individuals – about

- research on children, young people and media violence,
- children's access to mass media and their media use,
- media literacy and children's participation in the media, and
- regulatory and voluntary measures and activities in the area.

Fundamental to the work of the Clearinghouse is the creation of a global *network*. The Clearinghouse publishes a *yearbook* and a *newsletter*. Several *bibliographies* and a world-wide *register of organisations* concerned with children and media have been compiled. This and other information is available on the Clearinghouse's *web site*: www.nordicom.gu.se/unesco.html

The Clearinghouse is located at Nordicom

NORDICOM is an organ of co-operation between the Nordic countries – Denmark, Finland, Iceland, Norway and Sweden. The overriding goal and purpose is to make the media and communication efforts undertaken in the Nordic countries known, both throughout and far beyond our part of the world.

NORDICOM is funded by the Nordic Council of Ministers.

NORDICOM uses a variety of channels – newsletters, journals, books, databases – to reach researchers, students, decision-makers, media practitioners, journalists, teachers and interested members of the general public.

NORDICOM works to establish and strengthen links between the Nordic research community and colleagues in all parts of the world, both by means of unilateral flows and by linking individual researchers, research groups and institutions.

NORDICOM also documents media trends in the Nordic countries. The joint Nordic information addresses users in Europe and further afield. The production of comparative media statistics forms the core of this service.

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The UNESCO
International Clearinghouse
on Children and Violence on the Screen

Göteborg University

Nordic Council of Ministers

NORDICOM
Göteborg University
Box 713
SE 405 30 GÖTEBORG
Tel. +46 31 773 10 00. Fax +46 31 773 46 55
E-mail: nordicom@nordicom.gu.se